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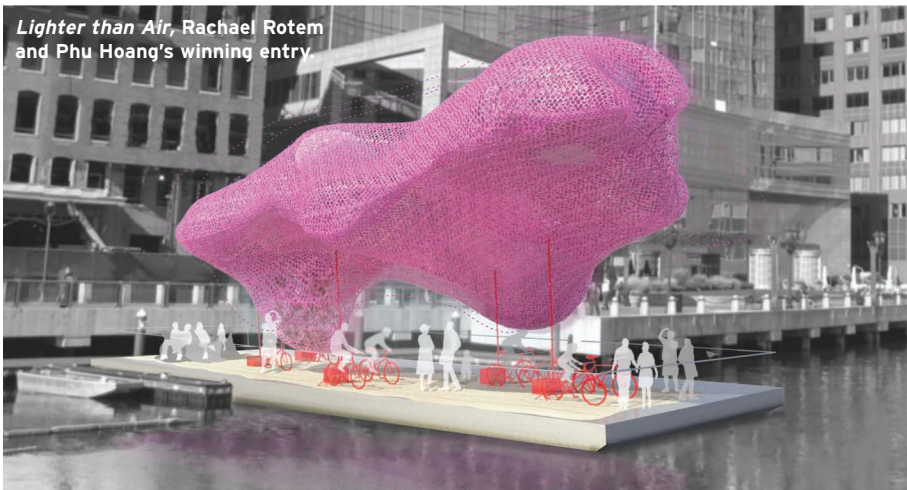


COURTESY SERPENTINE GALLERY

ZUMTHOR TAPS PLANTING DESIGNER TO COLLABORATE ON 2011 SERPENTINE PAVILION

SECRET GARDEN

In early April the Serpentine Gallery unveiled renderings of its 2011 Pavilion, the annual summertime installation on the gallery's grounds in London. Showcasing the work of a different architect every year, the design of the pavilion often veers toward the spectacular. But the first images of this year's pavilion **continued on page 5**



Lighter than Air, Rachael Rotem and Phu Hoang's winning entry

COURTESY SHIFT BOSTON

BOSTON WATERFRONT REIMAGINED IN SHIFT'S BARGE COMPETITION

FLOATING IDEAS

"Boston is 47 percent water and yet there's nothing interesting happening on any of it," according to Kim Poloquin, founder of the arts organization Shift Boston. Though an inflatable pink cloud-covered barge on the city's sluggish waterfront might change that. Planned to be installed this summer on the **continued on page 7**



COURTESY FAMILY/PLAYLAB

WORMS WIN STOREFRONT'S STREETFEST COMPETITION

Design Crawl

Anyone heading Downtown in early May, watch your step; the streets will be crammed not with tourists, trash, or shoppers—but Ideas. From May 4 to 8, the no-small-plans Festival of Ideas for the New City will take place, involving some 30 Downtown **continued on page 18**

AIA SPECIAL ISSUE

ABOVE GROUND, THE WORLD TRADE CENTER SITE IS TAKING SHAPE, AND GOES UNDER GROUND TO SEE THE MEMORIAL MUSEUM, AND HOW IT HAS CHANGED. SEE PAGES 21-24

CONTENTS

16
PRODUCT:
SIMPLY SOLAR

28
ASCENT TO
AEROTROPOLIS

34
NEW PRITZKER
ON PORTUGAL

05 EAVESDROP
27 DIARY
32 MARKETPLACE



Site of proposed hotel and condos.

Park. Many longtime supporters continue to oppose the plan to include condos and a hotel within park boundaries, and several of them showed up to air concerns at a final hearing before the Committee on Alternatives to Housing (CAH) held on March 30.

OPPONENTS BATTLE CONDOS AND HOTEL IN BROOKLYN BRIDGE PARK

BAD IMPLANTS

The drama is still playing out over how to pay for the maintenance of all the young saplings, soon-to-burst blossoms, and everything else there at Brooklyn Bridge

No one argues that a 2002 memorandum of understanding signed between the city and the state requires that the park be self-sustainable. Instead, the arguments now center on how to generate the required \$16 million annually for the completed park. In 2005, a General Project Plan permitted private development, which evolved into plans to build a 150-room hotel and two 30-story to 40-story market rate condos on the periphery of the Park. One Brooklyn Bridge Park, a 438-unit converted warehouse, already sits within the Park and contributes toward maintenance. But with tensions over **continued on page 19**



MEMORIAL TAKES SHAPE AT WORLD TRADE CENTER
SEE PAGE 21

TOM STOELKER

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UNDER A SPELL

The gathering for the late Detlef Mertins at Cooper Union on April 9 was intelligent, calm, and dignified—just like Mertins. Those who knew him as a colleague and a friend (as well as his partner Keller Easterling) talked about his thoughtful scholarship, confidence, and his ability to look at the material that had been the focus of scores of scholars and academics—the work of Mies van der Rohe, for example—and find new and deeper levels of meaning through dogged, persistent inquiry. Commenting on his long time friend, Barry Bergdoll recounted how contentious the debate between theory and history was in the 1990s, when Detlef was just beginning his most creative period of scholarship. Though today few of us can remember the heated and angry debates surrounding this verbal battle, Bergdoll claimed that Mertins' brilliance as a thinker and researcher blurred the distinctions between theory and history, making it a non-issue.

The fact that this angry debate (which took place primarily inside the academy and the pages of books) is difficult to recall should encourage us reflect on our current disagreements, like the one currently taking place in schools and the profession over parametric modeling as an all-embracing design strategy. This argument, one architect recently mentioned, is like fighting over hammers and nails or pen and ink rather than what architecture actually ends up on the page and in the ground.

Speaking of old arguments that few of us can no longer remember or care to even think about, the arrival of Paolo Portoghesi back in New York for the first time in several decades reminds us about another debate that seems so far-off and long ago: Postmodernism and the end of the heroic period of modernism. Portoghesi, the curator of the 1980 biennale "The Presence of the Past" that featured most famously the Strada Novissima in the newly remodeled Corderie dell'Arsenale, was interviewed at the University of Pennsylvania and the Pratt Institute. At Pratt he made the point that his brand of Italian postmodernism was very different from our understanding of the movement in America, as in Italy it had its roots in populist architecture and even politics. The "idea of postmodernism" he claims was generated by Charles Jenks, who was officially connected with the exhibition, but Portoghesi said his own design sensibilities are much closer to Robert Venturi and Denise Scott Brown. They, like him, were influenced by living in Rome and realized that its lessons (quite unlike Le Corbusier) were those of humility. Since postmodernism is no longer debated—or when it is, it is accused of frivolity and cynicism—it was modernism Portoghesi claimed (at least as practiced by his biennale predecessor Vittorio Gregotti) that was elitist and had lost its "capacity to speak to citizens, the common people. His biennale was, he claimed, meant "to create something popular" as architecture for architects is wrong and "breaks the continuity of architectural history." Architecture, he said, "is not for architects—it's for the public."

Could it be time to return to this sort of discussion about architecture? It might be a break from the droning discussion about digital parametric design and scripting. It would be sort of like going back to hammers and nails. It might be just what we need. **WILLIAM MENKING**



the ELEMENTS are SIMPLE ...



FOR AIA BILLINGS, IT'S THE TURTLE NOT THE HARE

PACE YOURSELF

According to the AIA, February Billings stagnated at 50.6, a fraction higher than January's 50.0. Though any number above 50 is considered positive territory, AIA Chief Economist Kermit Baker found the new results tepid at best. "Overall demand for design services seems to be treading water over the last two months," Baker said in a statement. New inquiries also maintained a hovering action, hitting 56.4 in February, from 56.5 in January.

The Midwest leads the national pack, with an index reading of 55.3. The area outper-

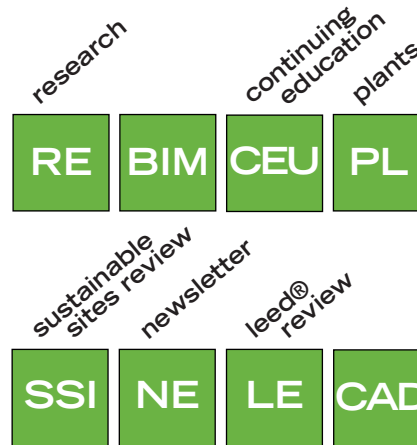
formed the rest of the country but dropped ever so slightly from its January high of 56.4. The South followed with 50.1, while the West and Northeast fell into negative territory at 49.1 and 46.4 respectively, with the West finally ceding its long held last place position to the Northeast.

The sector breakdown took the commercial/industrial index to 55.0, up from 54.6 last month. Mixed practices pulled out of the negative territory from 48.7 up to 51.3. Multi-family residential dipped to 49.7 from 53.7, and institutional moved slightly from 48.7 to 48.9. Project inquiries remained fairly steady at 56.4, though down marginally from 56.5.

While construction added 33,000 jobs, architecture firms dropped 1,000 after a mid-2010 uptick in hiring. An AIA survey

panel found that nearly a quarter of all firms surveyed (24 percent) received some form of revenue resulting from the American Recovery and Reinvestment Act. The flat results of the first two months of 2011 dampened the hopeful mood resulting from an upswing in the fourth quarter. Still, in the end Baker found the glass to be half full. "We've been preaching patience and cautious optimism for a full recovery because there continues to be a wide range of business conditions for architecture firms that are also influenced by firm size, practice specialties, and regional location," said the economist. "We still expect the road to recovery to move at a slow steady pace."

TOM STOELKER



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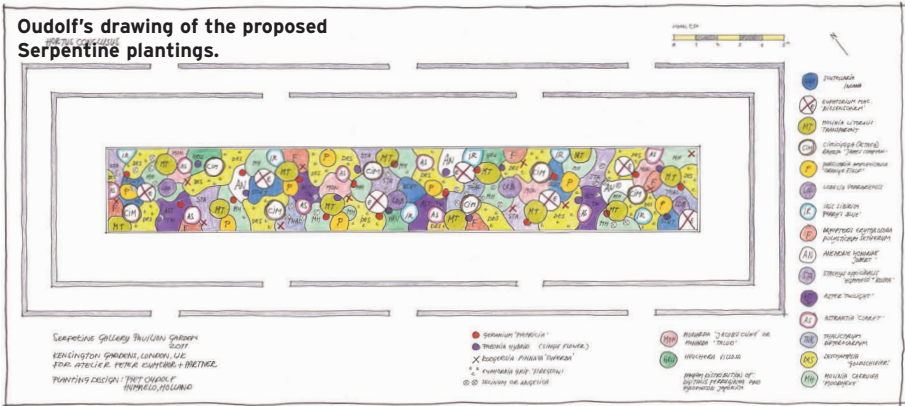
THE GOOD, THE BAD, AND THE VIÑOLY

What comes after postmodern architecture? Such was the theme of “A Conversation with Rafael Viñoly,” which recently drew a capacity crowd to the Museum of the City of New York, with *AN*’s own Julie V. Iovine in the role of interlocutor. Judging by the evening, the post-pomo world is a thicket of contradictions. Take the freshly published coffee table tome that Viñoly would be signing after the chat: “That book is a sales tool,” said the architect with a shrug, as the staffers manning the book table slumped slightly. “It’s nothing more than putting up hundreds of projects, a certain volume of work.” This kickstarted a tirade against “branding,” the tendency of *some* architects to give the same distinctive look to all projects, whether they’re building in Abilene or Abu Dhabi. But then a pivot: “Robert De Niro once told a friend of mine that for every role, there are 5,000 people,” explained Viñoly, now making a case for building a recognizable (and bankable) visual signature. “If the branding sells, you’ve got to go for it. I just have a stomach problem with it.”

TURNING THE TABLES

One former Viñoly intern hoped to use the public conversation to air his grievances. Alas, the frustrated soul was stuck in Portland and so submitted his rhetorical questions electronically, in the hope that someone would “speak truth to power” and convince the architect to give his interns a raise, or at least cut back on their hours. The ex-intern was particularly peeved that last December, Viñoly and his wife dropped \$145,000 on Irish designer Joseph Walsh’s Enignum II Table, a stunning creation of undulating ashwood that was the talk of Design Miami. “How do you justify spending \$145,000 on a table?” he wanted to know, “or put another way, more than you pay six interns in an entire year?”

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SECRET GARDEN continued from front page

by Swiss architect Peter Zumthor reveal not just a simple structure of humble materials but also a new type of collaboration for the Serpentine series. Zumthor invited the Dutch planting designer Piet Oudolf to join the project, and although Zumthor will retain top billing, his design gives Oudolf center stage.

The two have never worked together but Zumthor, who received the Serpentine commission last October, contacted Oudolf in January while visiting the Netherlands. “He already knew he wanted to do something that created a particular atmosphere, and he had an idea for a kind of closed pavilion with a garden inside,” said Oudolf of Zumthor’s concept for a “hortus conclusus”—a secluded garden within a garden. Oudolf is best known in the U.S. for his planting design for the High Line in New York, where an unmanicured mix of indigenous grasses and flowers almost appear to grow wild. While the plants will differ, Oudolf said that his garden for the Serpentine would have a similar “unorganized, spontaneous” effect.

The understated pavilion is intended to be a cloistered retreat removed from the noise and smells of London’s urban environment. Oudolf’s garden will form the heart of the timber-frame structure, whose walls will be wrapped with burlap and coated in a grainy black paste. Visitors will enter through doorways staggered along a set of exterior and interior walls, moving from the dark, shadowy hallway into a bright, flower-filled atrium that is open to the sky, with Prussian blue benches running

around the perimeter and scattered folding chairs and tables designed by Zumthor. Julia Peyton-Jones, director of the Serpentine, said the project “brings to mind Zumthor’s Bruder Klaus Chapel in Germany, which he’s called ‘a small space to be quiet.’” Co-director Hans Ulrich Obrist compared the context of project to a Russian matryoshka doll: the pavilion garden sits within the larger grounds of the gallery, which itself is tucked into Kensington Gardens.

Oudolf said that the 1200-square-foot garden should comfortably accommodate 30 to 40 visitors at a time, and that the multiple entrances will ensure easy circulation around the garden bed. Over 20 varieties of densely packed plantings, from elegant irises to untamed grasses, are currently being nurtured for installation in July. The array of flora will grow to various heights, said Oudolf, with some chosen to add “vertical accents” and act as a screen, alternately obscuring and revealing activity on the opposite side of the atrium. And while the blooms will be visually arresting, they will not be overly fragrant. “Scent attracts bees and insects, so we really thought of scent as secondary rather than as a key part of the design. There is scent of course, but it’s just a backdrop to the experience,” said Oudolf.

Open to the public from July through October, the pavilion will be Zumthor’s first project in the UK. The architect, who won the Pritzker Prize in 2009, has said that experience of the Serpentine space will be “intense and memorable, as will the materials themselves—full of memory and time.” **MOLLY HEINTZ**

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COURTESY B BRIAN ATWOOD

Shoe designer Brian Atwood has a new home in a 1901 building commissioned by John Jacob Astor. The historic West Village space has been adapted by installation artist Sebastien L. Agneessens to complement Atwood’s striking footwear designs, resulting in a showroom that is “organic, young, and expresses the spirit of the B girl,” according to Atwood. The shop’s furnishings are a combination of custom-made contemporary pieces and period furniture from the 1960’s and 1970’s, including a Charles Pollack chair, vintage Pace glass and chrome table, and floor lamps by Angelo Lelli for Arredoluce, as well as etageres and chairs reupholstered in leopard print fur and deep purple velvet by Milo Baughman. Two artworks by Agneessens (both seen in the photo above) were created specifically for B. Brian Atwood. One is a mural entitled *I La Vie En Mauve*. The other is a mirrored aluminum sculpture fabricated by SITU Studios with a scaly, reptilian texture that Angneessens says “has the ability to capture and reflect the light in a fantastical way, and further translates the look and feel of the space: organic, yet contemporary and hopefully elegant.” **ALYSSA NORDHAUSER**

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TOM STOECKER

PLANNING PRESSES FOR WATER ST. MAKEOVER

BARCADIA

New zoning for the mostly corporate corridor of Water Street hopes to bring a shot of vitality to a sterile stretch of lower Manhattan. A March 30th public hearing at the Department of City Planning aired a proposal that allows cafe seating to spill out from arcades, the recessed area within a tower that incorporates the sidewalk a few feet into the ground floor level. The arcades were initially intended to shield pedestrians from inclement weather, but they never really fulfilled their intended function. "They're such a bad idea because the retail is behind it," Commissioner Amanda Burden said during a review session held two days before the hearing. The commissioner went so far as to describe the street scene in

the 23-block area as "dead" and "dying."

With Condé Nast, *The Daily News*, and *Newsweek/The Daily Beast* all expected to relocate downtown, the East River Waterfront park set to open next month, new residential towers bringing 30,000 well-heeled residents, and millions of World Trade tourists expected, an unwelcome Water Street seems off-message.

Burden hopes to get a vote on the proposal by April 13 and send it off to City Council for approval. If all goes as planned the area could see tables and chairs by summertime. Looking forward, the New York Economic Development Corporation put out an RFP for enhancing the street life. The RFP calls for streetscape

design, identity enhancement, and adding a landscaped median to soften the concrete corridor, thus greenly weaving east side parks to west side parks at the recently landscaped Peter Minuit Plaza.

The new cafe zoning stipulates that 40 percent of the seating be set aside for the public and the remaining 60 percent be designated to the cafe. As the proposal prohibits dividers such as planters or low walls to differentiate the seating, Commissioner Anna Hayes Levin voiced concern about how the public would know that part of the seating was there for them and not just cafe customers.

Downtown Alliance spokesperson James Yolles predicted that restaurants would come up with creative ways to differentiate between public and private, perhaps using different tables or chairs. Regardless, Alliance testimony posited that activating the arcades is critical for the 70,000 people who work in the area. It didn't seem to quell Levin's concerns of an unabated "cafe creep" that would lay claim to the area. CB1 Director of Land Use and Planning Michael Levine said if cafe proliferation becomes a problem, the board would come back to the commission and address it. After the hearing he added, "We should live so long to see that it's a problem." **TS**



COURTESY WRIGHT

Is Wright Wrong On Chandigarh?

On March 31, the Wright auction house gingerly dipped into controversy with its sale of 23 lots of office furniture from Chandigarh even as the Indian government launched a belated international campaign to recover the pieces designed by Pierre Jeanneret for the masterwork by cousin Corbusier. The mid-century furnishings, many made of teak, had notoriously been neglected on site, stashed away in storage by officials, or even used as scrap. Since the 1980s, restored pieces have started to show up abroad and attract high prices, garnering as much as \$54,000 for a pair of

chairs. Corbusier biographer and historian Jean Louis Cohen called such sales "sad for history" and tantamount to "looting."

In Chicago, the sale attracted an international crowd but no museums. A pair of upholstered teak chairs from the High Court (estimated \$15,000–20,000) sold for a record \$104,500. As for how it felt to court controversy, auctioneer Richard Wright, said, "What I hope will come out of all this is that India will take steps in the future to protect these pieces but, even more important, the architecture."

JULIE V. IOVINE



Urban Quipu-Talking Strings
entry from finalist J. Ross.

FLOATING IDEAS continued from front page Fort Point Channel, the winner of Shift Boston's Barge 2011 competition, *Lighter than Air* by Rachely Rotem and Phu Hoang (the designers behind Miami Basel's 2010 *Exhale* pavilion), is a 2,200-square-foot helium and steam balloon cluster covered by a pink, camouflage netting that will hover and shift in shape above a raft of fixed bicycles. Though stationary, the bicycles will be rigged so that visitors and passers-by can ride nowhere in convoy and generate the steam necessary to fill the balloons and potentially power a sound system or lights completely off-grid. "Maybe they'll also propel the barge to the other banks," conceded Hoang at the awards event held at the Boston ICA on March 23.

Since 2009, Shift Boston has championed international and local design competitions in the city, ranging from a lunar base last October to its inaugural, open-ended call for ideas to enliven Boston's architecture and design landscape. Indeed, one particular entrant of the latter, Nicholas Biddle, who claimed that Boston was awash with decommissioned barges, was an inspiration for Barge 2011. "Other cities like Paris, London, and New York have created enjoyable destinations out of their waterfronts. We think it's time that Boston did the same," says Poloquin.

Praised by the judges for its boldness, *Lighter than Air* was selected from 102 submissions from across the globe, and, unlike Shift Boston's other competitions, which though inspirational have been left unrealized, the barge project has the potential to become an annual competition and a permanent feature on Boston's waterfront. The project has received support from private and public parties alike, including Friends of the

Fort Point Channel and the Intercontinental Hotel, which will provide the access needed to realize the installation. Boston Redevelopment Authority's (BRA) Richard McGuinness was one of the judges on the eclectic panel, which also included Olympia Kazi of the Van Alen Institute and structural engineer Matt Johnson of Simpson.

Though permission still needs to be granted, the Barge 2011 project jives with BRA's plans to reactivate the south Boston waterfront. Long underused, the area was cut off by the John F. Fitzgerald Expressway, which from the 1950s severed the waterfront's heavy industry from downtown until, in 2007, the Big Dig plowed it underground. In 2002, BRA launched the Watersheet Redevelopment Plan to introduce a public realm and

reconnect the waterfront to the city. "Our fear was that we were going to end up with 16 water taxi stops," said Kyro Shen, Chief Urban Planner of BRA. "So we asked: what do we want to see at the waterfront that would bring people down here?" The plan hasn't achieved tangible results, and previous attempts to activate the city's waterfront, such as Diller Scofidio + Renfro's ICA completed in 2006, have so far failed to create the domino-effect regeneration envisioned at the time. To this end, *Lighter than Air* could prove successful as a new approach to reinventing Boston's waterfront: a temporary installation that might stimulate more interesting things to "happen" on it.

GWEN WEBBER



Finalist entry *Flow it! Fold it!* by S. Jin.

COURTESY SHIFT BOSTON

IT'S ACADEMIC



Usually it's what is inside a school that counts. But at Manhattan's **Learning Spring School**, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect **Platt Byard Dovell White** wrapped the zinc and terra cotta facade with an aluminum and stainless steel sunscreen, creating a sheltered *LEED for Schools*-certified environment inside, and a new vision for learning in the heart of Gramercy.

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Architect: Platt Byard Dovell
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facility formerly housed studios for 90 artists who paid subsidized rent. But after an accident involving the collapse of cement staircase in 2009, the Department of Buildings ordered the artists to vacate unless the owner made repairs.

Though he has allowed Five Pointz to continue as a space for street art for over ten years, Wolkoff believes that the neighborhood will welcome new development. He said, "To some people, it's an eyesore. I like it, but you have many more people who are happy with the change." But Steven Kanellos, co-owner of Court Square Diner across the street disagreed. "It's only a few in the minority who feel that way, the older people. If you go around and ask, most people like it."

The announcement last month spurred an outpouring of press and calls for preserving Five Pointz. Cohen has received messages of support from around the world, and fans are circulating an online petition that has almost 3,000 signatures, including singer Joss Stone's. Manuel DiRita, a graffiti artist from Venice, first heard of Five Pointz in 2002. "It's an honor to paint here," he remarked. Both Wolkoff and Cohen expect development to be approximately two years away. "The world has begun to say how it feels about this place," Cohen said. "We'll see how it goes."

KATHERINE FUNG

OWNER OF ARTIST HAVEN WILL DEMOLISH AND DEVELOP

Art Interrupted

For thousands of passengers who ride the 7 subway line, the graffiti-covered warehouse on Jackson Avenue is a familiar sight, but one that may be gone in two years. Owner Jerry Wolkoff plans to demolish the building in Long Island City and replace it with two high-rise towers and a luxury shopping mall.

The former 200,000-square-foot factory, known as Five Pointz, has been an outdoor exhibition space

for aerosol art since 1993. Located across from MoMA PS 1, the structure occupies a city block and its five story walls are covered in murals. It has gained a reputation as a cultural landmark among New Yorkers as well as artists and hip-hop enthusiasts worldwide, drawing visitors every weekend. Curator Jonathan Cohen, who has run the art scene at Five Pointz for the past nine years, approves artists before they can paint. Cohen estimates that

thousands of artists have passed through the space, which opens with 1,000 new pieces each spring. He explained, "I'm just focusing on the now and trying to make this next season the freshest ever."

Though Wolkoff's plan is still in conceptual stages, the proposed \$350 million dollar project will include two 40-story residential buildings with up to 1,300 rental units, shops and a supermarket, as well as studios and a wall for artists. Wolkoff is in talks with the Department of City Planning to develop the size and scope of the project. As proposed, the towers exceed the height restrictions under current zoning laws and will require a zoning variance.

Wolkoff cited location as a primary factor making the block ripe for re-development. The project, located fifteen minutes away from Manhattan, will target young people. Wolkoff, who has owned the property since 1971, began considering re-development ten years ago, and has been waiting for the neighborhood to reach critical mass. He explained, "There will be pent-up demand for units when the project is done in three years."

Under Wolkoff, the 90-year old structure has served as a factory for record player needles and garment manufacturing in addition to an artists' showcase. A garment factory currently occupies two floors. The

LIGHT DOES NOT ILLUMINATE, IT TELLS A STORY.

Ettore Sottsass

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THE ARCHITECT'S NEWSPAPER APRIL 20, 2011

PROFILE> HARVARD'S ARNOLD ARBORETUM



Top: The new cedar, brick, and stone-clad Weld Hill research and administration building was designed by KlingStubbins; bottom left: laboratory space; bottom right: the building site is adjacent to the main arboretum.

COURTESY ARNOLD ARBORETUM HARVARD UNIVERSITY

This winter Harvard University's Arnold Arboretum in Boston opened its new Weld Hill research and administration building, a 44,000-square-foot cedar, brick and stone-clad structure designed to facilitate the 139-year-old institution's increasing emphasis on research and education.

The building is one of Harvard's few new construction projects to survive the recent recession. The university dramatically scaled back its ambitious plans when the 2008 market crash claimed nearly a third of its endowment. Most conspicuously, in 2009 it halted construction on the \$1 billion science complex designed by Behnisch Architekten that was to anchor its campus expansion in the Allston section of Boston.

The arboretum's Weld Hill building, which is set into a puddingstone hillside that divides residential and institutional sections of the Roslindale neighborhood, was designed by KlingStubbins' Cambridge office. Reed Hilderbrand of Watertown, MA designed the landscape.

The structure is terraced into the hillside, and its

three sections are offset to create a south-facing courtyard. The building includes labs, administrative offices, study areas, meeting rooms, and a dozen greenhouses. The challenge was to accommodate those functions in a single program, according to the architects.

The arboretum is looking to make more extensive use of its live collection in support of research and to delve further into issues like climate change, conservation biology, and the global food supply, according to its new director, Ned Friedman.

The Weld Hill building allows the arboretum to bring its researchers, many of whom had separate spaces in Cambridge, under one roof, to add undergraduate teaching labs and to increase its adult education and community outreach programs, said Friedman.

"The arboretum has one of the world's preeminent collections of woody plants," he said. The new building will support "research commensurate with the quality of the collection."

Harvard is aiming for a LEED Gold rating with the building, which uses geothermal heating and cool-

ing and storm water retention systems.

The arboretum, designed by Frederick Law Olmsted, was founded in 1872 and is the oldest public arboretum in North America. Harvard leases the majority of the arboretum's 265 acres from the City of Boston under the terms of the 1882 land swap that brought the arboretum within the Boston parks system as part of Olmsted's Emerald Necklace scheme. The thousand-year lease is set to expire in 2882.

The Weld Hill site is Harvard-owned land adjacent to the main arboretum.

The project, which was built on one of the few urban meadows in greater Boston, faced opposition in the local community and among open space advocates.

While the arboretum

is replanting the site with native species, critics say it no longer functions as a meadow and that the development compromises what was an important urban wild land that bridged a gap between the arboretum and the Allendale Woods conservation land to the west.

"It was one of those great little connections. There was a lot of sentiment for keeping it open," said Julia O'Brien, a board member of the Longfellow Area Neighborhood Association (LANA) and former director of planning for the Massachusetts Department of Conservation and Recreation. A lifelong resident of the area, O'Brien says that since the 1950s a significant amount of green space has been developed by local institutions.

Harvard's town-gown encounters tend to be lopsided, but in this case, informed and persistent neighbors were able to influence the outcome, limiting the impact of the building, ensuring public access to the site and restricting future development.

Arboretum abutters succeeded in attaching a deed restriction to the Harvard property preserving roughly half of the 14-acre site as open space. The restriction applies for the remainder of the 1,000-year city lease for the main arboretum.

No additional buildings are planned for the Weld Hill site, although the arboretum is permitted to develop a total of 180,000 square feet, subject to city review.

"We are pleased that half of the site is protected as

public open space," said LANA board member Wayne Beitler, who also lamented that the site is so car-centric. "It is discouraging that the building remains so suburban in access and orientation." However Harvard officials have stated that the final stages of the landscaping will improve pedestrian access.

Neighborhood pressure has also prompted the arboretum to re-grade the site. The project generated twice the anticipated volume of fill, which was piled into a high-walled bowl. City officials agreed to hold Harvard to the topology of the approved plan, which provided sight lines to and connections with the surrounding area.

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THE ARCHITECT'S NEWSPAPER APRIL 20, 2011

STUDIO VISIT > STUDIO MDA

NOLAN GALLERY



BAM BROOKLYN ARTS TOWER



COURTESY STUDIO MDA

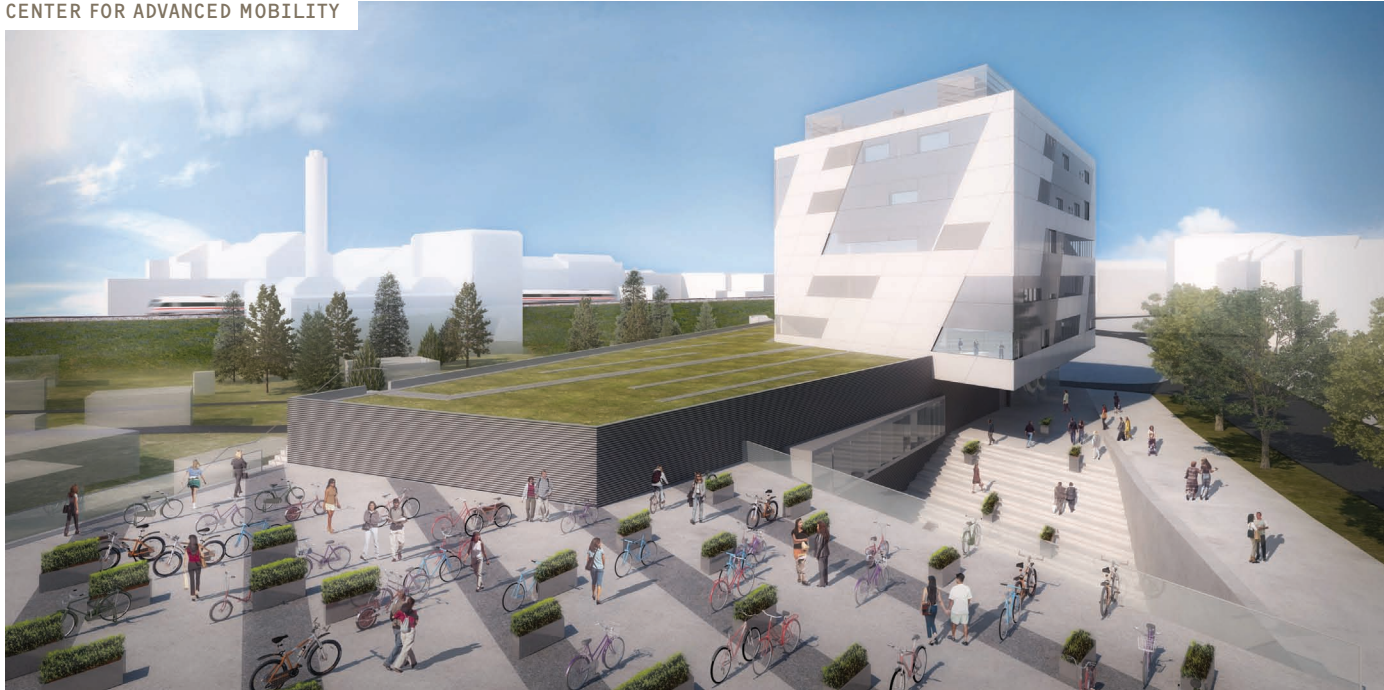
Markus Dochantschi's interest in architecture began at the age of 14 with a passion for photography. But if line, shadow, and composition whetted the young aspirant's zeal for designing buildings, his involvement in the discipline did not stop at pure aesthetics. Since founding studioMDA in New York City in 2002, Dochantschi has produced a body of work—both built and theoretical—that shows a deep dedication to a holistic approach to architecture, one in which formal considerations find their impetus in environmental factors, social forces, and user needs.

In attaining this mature perspective Dochantschi had some first-class guidance. Trained in his native Germany, he got a taste of international architecture while doing internships in the offices of Arata Isozaki and Fumihiko Maki in Japan. After graduating in 1995, he moved to London, where he began working for the then up-and-coming Zaha Hadid, who had a staff of seven employees at the

time. As Zaha grew, so did Dochantschi. By 1998 he was a director overseeing The Contemporary Arts Center in Cincinnati. It was that project that brought Dochantschi to the United States.

Working from his apartment in New York City's financial district, studioMDA's first project was renovating a West Village townhouse. "I went from working on a complex cultural project to picking door handles," said Dochantschi. "I always believed that no project was too small." By continuing to take on small residential projects, while simultaneously submitting to competitions and teaching—Dochantschi has taught at the Advanced Studio at Yale University with Zaha Hadid, Stefan Behnisch, and Gerald Hines, and the Advanced Studio at Columbia University, GSAPP—the studio slowly grew. Today, located in Tribeca, it numbers 12 full-time employees and is engaged in projects around the globe ranging in scale from small interiors to state-of-the-art educational laboratories. **AARON SEWARD**

CENTER FOR ADVANCED MOBILITY

CENTER FOR ADVANCED MOBILITY
AACHEN, GERMANY

This educational project typifies studioMDA's holistic, from-the-outside-in approach to design. The firm conducted wind studies to develop the form of the building so as not to disrupt the flow of air through Aachen's city center. The 36,000-square-foot structure contains laboratories, classrooms, and offices for the University of Applied Science's electrical and information engineering, mechanical engineering, and aerospace engineering departments. The interior was kept as open as possible to facilitate visual communication, while the facade's transparency was carefully calibrated to deliver only the amount of natural light necessary for each interior space.

BAM BROOKLYN ARTS TOWER
BROOKLYN, NEW YORK

Designed and developed by studioMDA in collaboration with Stefan Behnisch and Gerald Hines, this 280,000-square-foot project near downtown Brooklyn provides space for a dance center, retail, and 200 apartments. While the entire project is pursuing the highest degree of environmental sustainability, the residential tower seeks to promote ideal communities floor-per-floor. Rather than one monolithic elevation, the designers broke the mass into five clusters, each topped by sky gardens. There are no more than six units per floor, and the plan is skewed to allow cross ventilation.

CONFERENCE CENTER MALOJER
INNSBRUCK, AUSTRIA

This 30,000-square-foot corporate headquarters forges a formal relationship to the mountains outside Innsbruck by referencing a melting block of ice. It also maintains a visual connection to those majestic peaks through a high-degree of transparency. StudioMDA conducted a careful study of the client firm's working methodologies in laying out the floors, keeping lines of visual communication open all the way down the chain of command.

MUNICH OLYMPIC VILLAGE
MUNICH, GERMANY

Athleticism and a connection to nature were the guiding forces of this competition entry for the Munich Olympic Village. StudioMDA surrounded the building with parks in the form of green courtyards and green roofs, areas of both private and public orientation that promote community. The relatively low building height (five floors) encourages the use of the stairs and ramps as opposed to elevators. The energy plan calls for a mix of alternative energy-generating features, such as solar panels that also act as shading devices.

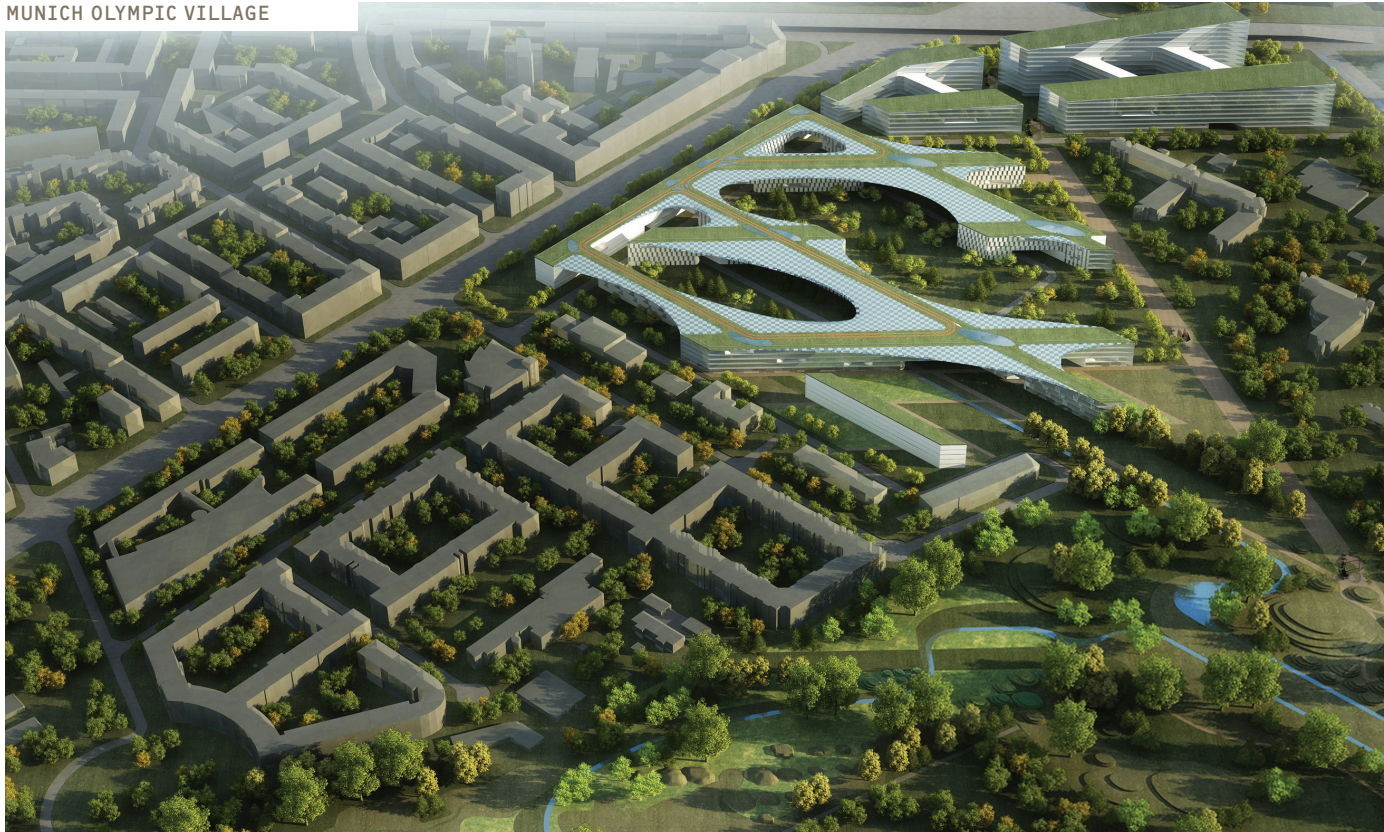
NOLAN ART GALLERY
NEW YORK CITY

StudioMDA teamed with sculptor Richard Artschwager for the design of this art gallery's facade, which couples symmetry with reflectivity to create a solid-void dichotomy. Inside, a hanging metal grid ceiling—whose gray color echoes the polished concrete floor—emphasizes the white gallery walls. In the back, the designers took care to maintain a visual connection between the gallerist's office and the exhibition space.

CONFERENCE CENTER MALOJER



MUNICH OLYMPIC VILLAGE

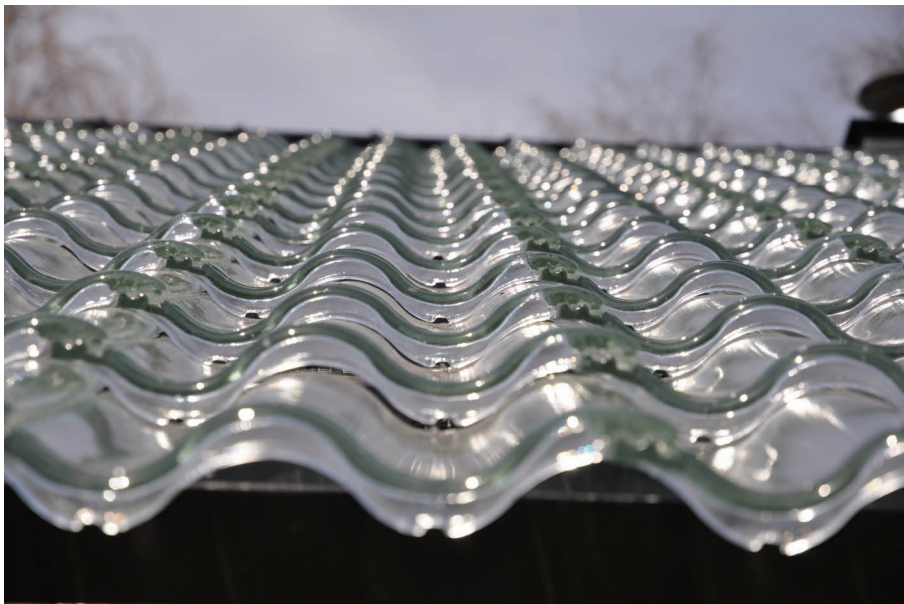




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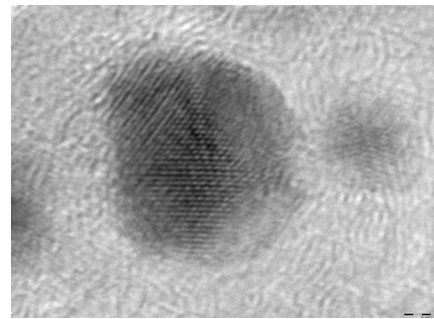
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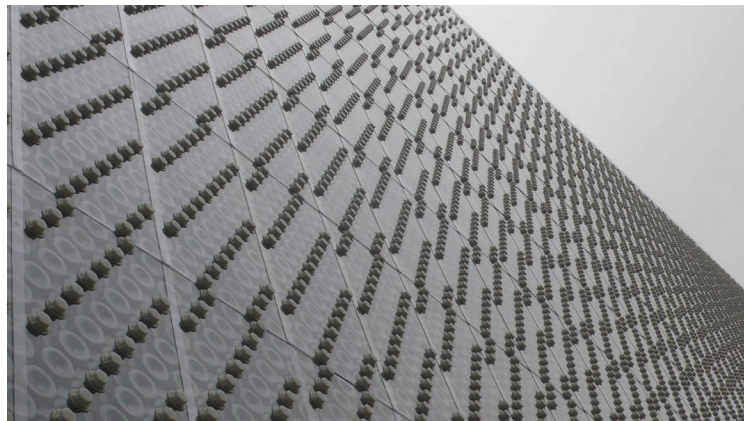
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1 WALKABLE PV ROOF ONYX SOLAR

Onyx Solar's soon-to-be-released walkable solar roof will be made of solar photovoltaic glass integrated over elevated ceramic tiles. The system is being developed in conjunction with elevated floor systems manufacturer Butech. Furniture may be placed on top of the panels, opening up rooftop space and architectural options. Backlit rooftop panels are also in development.
www.onyxsolar.com

2 SOLAR WINDOWS PYTHAGORAS SOLAR

Pythagoras solar will introduce its new photovoltaic window in a pilot project with Chicago's Willis Tower. The glass units offer the low solar heat gain and low U-values of traditional insulating glass units coupled with high photovoltaic power density. Adaptable to skylight and vertical curtain wall applications, the windows' transparent design increases the amount of daylighting that can be used in a building. Colored tiles will be available soon.
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3 SPRAY-ON SOLAR CELL ENSOL

Still in development, EnSol's spray-on solar technology is slated to arrive on the market in 2016. The thin-film photovoltaic cell design is based on nanocrystal technology that would allow the cells to be sprayed on a glass substrate with a magnetron technique—magnified nanocrystal shown above. Working with the University of Leicester, the company hopes to achieve a PV cell efficiency of 20 percent or greater.
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4 POWERHOUSE SOLAR SHINGLE DOW

Built for residential applications, Dow's Powerhouse Solar Shingles generate solar electricity with an integrated solar cell, allowing them to function as a protective roofing material and solar panel at the same time. This design reduces installation costs and has a longer lifetime than independently mounted solar panels. Available this year in the U.S., Dow has already integrated the technology into Michigan's first net zero house.
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COURTESY FAMILY/PLAYLAB

The winning Worms concept is a collaboration between the firms Family and PlayLab.

unseen parts of the city that are underground coming up to be seen."

Dong-Ping Wong of Family is focused on developing ecological responses to building. Founded three years ago, Family has designed a floating swimming pool that filters river water that so impressed engineers at ARUP that they are now working on realizing the project together. PlayLab is also just three years old, a collaboration between artist Archie Lee Coates and designer/architect Jeffrey Franklin. They are working with Family on the floating pool but have also designed an interactive art exhibition in Stockholm and an exploration program for a science and technology university in Saudi Arabia.

The Worms will take up a life of their own on the Bowery between Houston and Spring streets on May 7. **JVI**

DESIGN CRAWL continued from front page organizations and city agencies, painting poetry on walls, demonstrating urban farms, and a keynote by Rem Koolhaas on May 4 at NYU's Kimmel Center. The Storefront for Art and Architecture sponsored the StreetFest competition to re-imagine those drab white tents that spring up ubiquitously at outdoor events. The competition called for submissions from firms less than ten years out of school that would be functional, sculptural, adaptable, as well as interactive and also lend themselves to a "more engaging variety of programs" than tube sock sales.

Some 30 architects,

artists, and engineers stepped up to the task and the winners are a collaboration of new talent, Family and PlayLab. Their winning idea, selected by a jury including Storefront's Eva Franch, the New Museum's Lisa Phillips, Vito Acconci, and Charles Renfro, among others, expands on the loosey-goosey flexibility of the Slinky. Made of rolled galvanized steel ribs swaddled in brightly-colored parachute silks, the so-called Worms are 10 feet tall and can extend 20 feet on steel fork supports plugged into casters. "We wanted something that would stand out but also function," said Lisa Phillips. "The Worms suggest the idea of these

AT DEADLINE

LION LAUDED

With 500 dignitaries, family members, and former staff looking on, Vickie Kennedy led the ground breaking for her husband's \$60 million library designed by architect Rafael Viñoly on April 8. The Edward M. Kennedy Institute for the United States Senate will spread 40,000 square feet of exhibition space next door to the I.M. Pei-designed JFK Library and Museum at Columbia Point, Massachusetts. The museum will include a replica of the Senate chamber and the senator's office. Not unlike a snow angel, two one story wings that are triangular in plan come together to form the entrance in the form of a large sky-lit atrium. A two-story volume containing the Senate chamber sits just beyond. Gaming technology will allow visitors to role-play by sitting in senators' seats and voting on real world events in real time.

FORWARD MARSH

After much posturing by councilmembers Robert Jackson and Ydanis Rodriguez, the politicians closed ranks and approved Columbia's expansion plans at Bakers Field in the Inwood neighborhood of northern Manhattan. On April 7, the city council voted 46 to 1 in favor of the university's request to modify a zoning rule, which would have required them to make 15 percent of the property accessible to the public. But in a deal reached with the city, the university was cleared to proceed with a 48,000 square-foot athletic facility designed by Steven Holl and dedicate only 1.5 percent of the land for public use. As part of the deal, Columbia plans to spruce up an adjacent city-owned park and wetlands with a new James Corner Field Operations-designed waterfront dubbed Boathouse Marsh.

EMERGENCY MEASURES

After holding out for several years, the Rudin family finally took home the prize. On April 7 the U.S. Bankruptcy Court approved the \$260 million sale of St. Vincent's Hospital in Greenwich Village to the Rudins and the North Shore-LIJ Health System. (In a bizarre fourth quarter twist, several NFL veterans attempted a Hail Mary pass to outbid the Rudins, promising to slap the NFL logo on the side of the building.) The brown-brick complex on the east side of Seventh Avenue will become a condo, while the white-tiled O'Toole building on the west side will become an emergency care unit. North Shore LIJ plans to invest \$100 million in restoring the building, with the Rudins kicking in another \$10 million.

Harlem Hospital New York, NY

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BAD IMPLANTS continued from front page
new condos brewing, BBP Board of Directors established the CAH in August 2010 and commissioned a report to get to the bottom of how much money could be made from alternative funding sources.

The report came out on February 22 and the alternatives included establishing a Park Improvement District. Other options included fee-based recreation and event facilities, concessions, commercial real estate, sponsorships, increased parking revenues, and grants. The report said the alternative options could bring in about \$2.5 million to \$7 million, far short of the \$16 million needed.

Another funding alternative was only partially examined. It's what Councilmember Michael E. Levine called the "elephant in the room." The wordy option, called "Leveraging Opportunities Related to the Expected Disposition of Watchtower Properties," explored a property held by the Jehovah's Witnesses, the area's largest landowner with their Watchtower printing operations. The proposal suggests that a park hotel take on a smaller footprint and not block the views of a large Watchtower property. In turn, the park would receive a one-time payment of \$5 million "for a share of the real estate value retained through preservation of the views." Many in the crowd balked, including Levine. "The Watchtower properties are what we should be looking at," he said.

With the Witnesses planning a move upstate, the plan's detractors argued that newly taxable properties coming on the market could represent a financial windfall for Brooklyn Bridge Park, an idea promoted by State Senator Daniel Squadron. But exploring the Watchtower sale in-depth was not part of the current report. As a long-time resident and park activist, Anthony Manheim found the omission particularly jarring. "It's a slam dunk and I don't understand why they won't take yes for an answer," he said, adding that the city should play hardball to nudge the sale forward. "It isn't just what they'd like to do, but it's crazy to think that a world class park serves less of a public purpose and is less worthy of the potential use of eminent domain than a commercial basketball stadium," he said, alluding to Atlantic Yards.

Supporters of the original plan, including BBP Conservancy President Nancy Webster, feel that the proposed site locations for the hotel and condos are "wisely placed." Other supporters argued that the properties provide "eyes on the park" for added security, to which Councilman Levine responded, "You can have even more eyes on the park with increased concessions."

BPP President Ellen Ryan disagreed. "Concession funds wouldn't add up," she said. "We've been blessed that that park is safe, but we're aware that the site is really isolated. Having One Brooklyn Bridge Park has been a huge success." But while Ryan remains preoccupied with long-range concerns about maintaining a park atop the river (the pilings have a life span of about 50 years), there are also immediate pressures coming from City Hall: "The time urgency is that the mayor has put this in his budget, but we can't build it if we can't maintain it." **TS**



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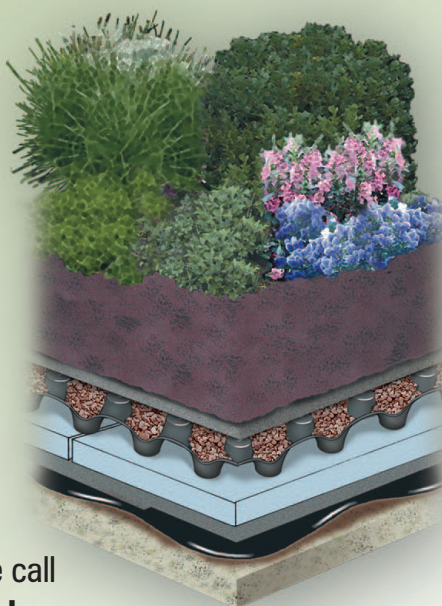


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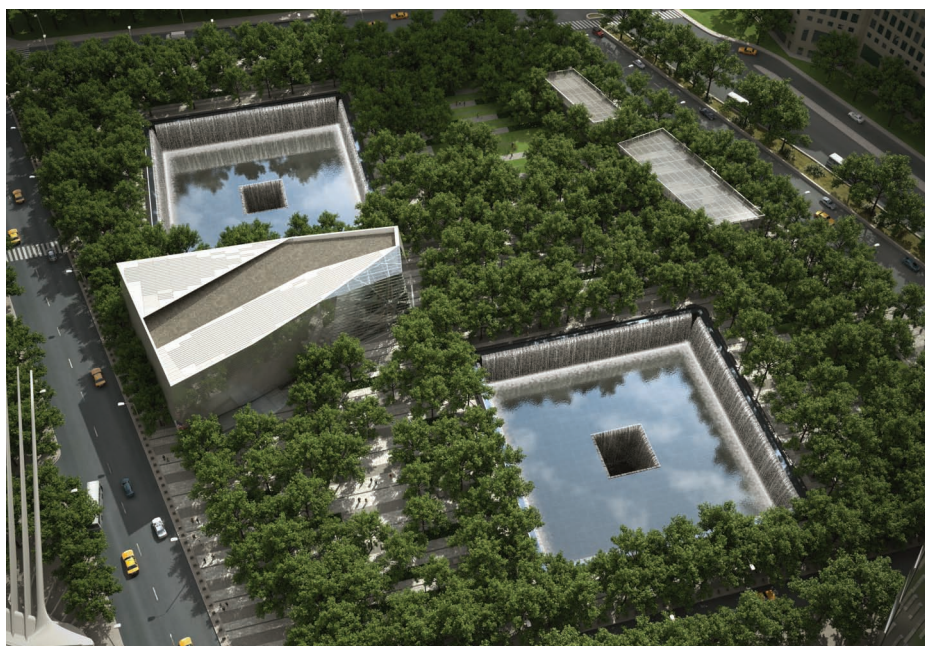


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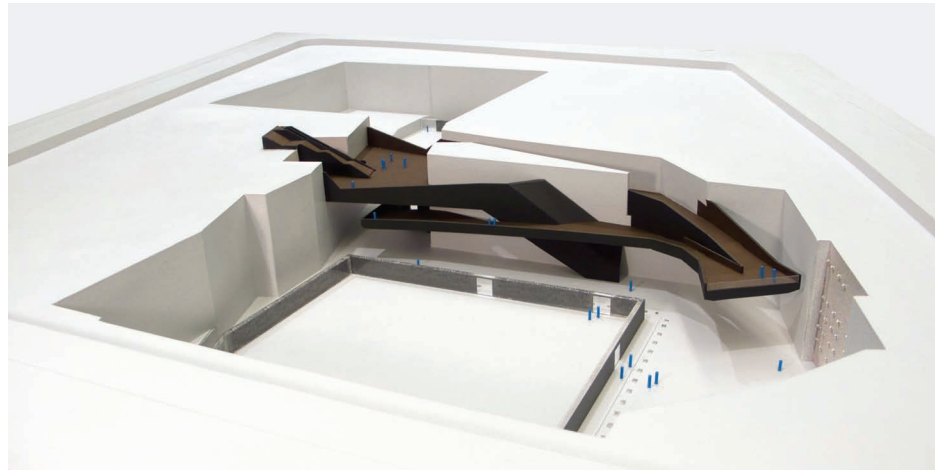
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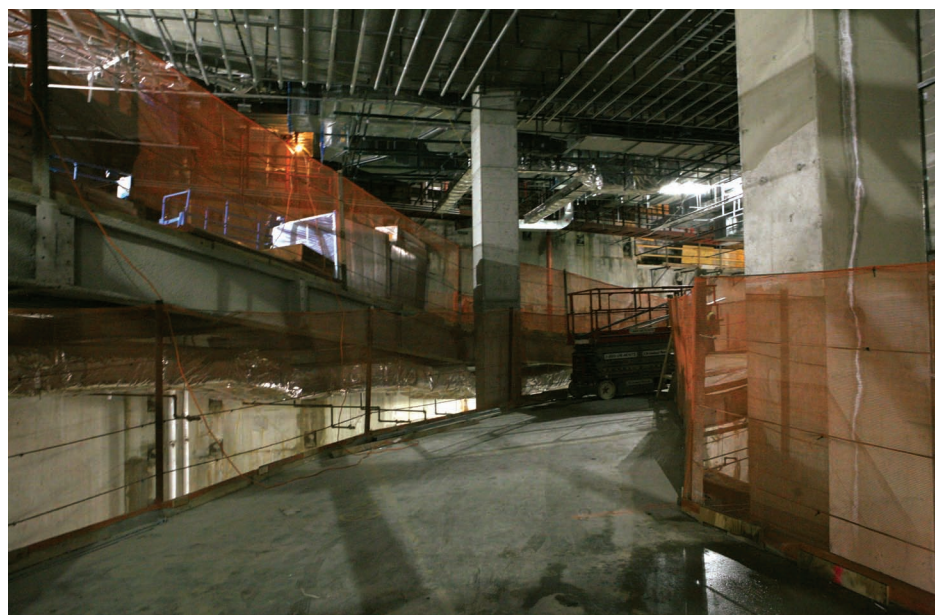




Descending a monumental staircase, they reach the bedrock level that houses permanent, rotating, and age-appropriate exhibits. This space, originally the twin towers' six-story parking garage,



COURTESY DAVIS BRODY BOND AEDAS



is “a room about the size of Grand Central,” Davis said, and bigger than the Whitney or the Guggenheim. It took a single morning for the World Trade Center towers and superblock to become Ground Zero. A decade after the attack, the site has morphed from a projection screen for national dreads, factional controversies, and civic aspirations into a real, tangible place. When completed, it will be part public park, part private sanctuary, part cultural touchstone, part archaeological site, part tourist magnet, and part reinvented commercial center on a restored street grid. Still recognizable, through all its evolutionary stages, is Daniel Libeskind’s original master plan, or at least an iteration of it.

It is not a single vision, but “what survives, through a rather excoriating process,” said Memorial designer Michael Arad of Handel Architects. In interactions with Libeskind, Peter Walker, Davis Brody Bond Aedas (DBBA), Snøhetta, and others involved on or near the plaza, Arad reports, “the ball bounces back and forth from one to the other, and you pass it, and it changes...in the process it gets enriched with meaning and complexity.”

The first component emerges this fall, when the National September 11 Memorial opens on 9/11/11 for bereaved families, then on 9/12 for the general public. It will be followed a year later by the 9/11 Museum, occupying a seven-story, 98,000-square-foot underground space beneath the waterfalls

flowing into the twin towers’ footprints. While the below-grade museum is designed by DBBA, its entry pavilion is by Snøhetta on the plaza. SOM’s Tower One is reaching its 60th floor at this writing, with completion estimated for 2013, followed by Fumihiko Maki’s Tower Four (2013), and the transportation hub (2014); Towers Two by Norman Foster and Three by Richard Rogers are on an indeterminate, market-dependent timetable.

The original twin towers went from groundbreaking to completion in seven years (1966–1973). The Burj Khalifa arose in six years; the Empire State Building, in 410 days. According to data from the Council on Tall Buildings and Urban Habitat, over the past ten years (including partial data for 2011), China has completed 133 buildings over 200 meters tall.

Do apples-and-oranges comparisons put Lower Manhattan’s pace in context or muddy the waters further? Disputes delaying construction recur in local debates and headlines, but complaints about the timetable have it backward, says Snøhetta principal Craig Dykers. “I always feel that it went too quickly,” he said. “Very few people you’ll find saying that, but I strongly believe this. I think there was too much emphasis on speed,” Dykers said adding, “You cannot compare [the World Trade Center site to] the Empire State Building”—a single-owner project on clearly defined property. To Dykers and

others who have come to understand the site’s complexity, the gravity of its demands, and the quality of the work done to date, what’s striking about the Museum/Memorial component is not that it’s taken so long, but that it is achieving so much so fast.

Having worked on Cairo’s Alexandria Library, another emotionally and culturally laden project (lasting 13 years), Dykers finds that Ground Zero’s difficult collaborations have harmonized aspects of the mission that might easily have been discordant. As a memorial, he says, the site looks back toward the Earth, history, the traumas of September 11, and the dead, as it reconnects with the living city. Its “skyscrapers are incised into the sky...pointing upward to the place that we often associate with the future,” he said, and embodying the inherent optimism of commerce. Snøhetta’s three-story Museum Pavilion, the only building on the 8-acre memorial block, draws light deep into the connected Museum atrium by DBBA and creates a transition zone between the city’s energy and the Museum’s solemnity. The low-slung pavilion, whose angled steel panels and mullions introduce a Libeskindian theme of purposeful dissonance, contrasting with what project manager Anne Lewison calls the “corporate signature” of the four towers, includes a private area reserved for the families and a public auditorium. Snøhetta’s original commission—the cultural

building housing the Drawing Center and the politically sensitive Freedom Center—fell out of the planning in 2005, but Dykers insists that “there is still a cultural center on the Memorial... an edifice that responds both to the lives of those lost and to the future through culture.”

On its upper floors and roof, Snøhetta’s building also includes 13,559 square feet of mechanical space, cores, and shafts, out of a total of 59,136 gross interior square feet. Throughout a site that is tightly interwoven in three dimensions—Dykers and Lewison comment that it typifies New York’s tendency to delineate spaces both in plan and in section—such multi-functionality is to be expected. Lewison points out that bearing beams and steel webs both within and beneath the Pavilion strike non-orthogonal angles that are as functional amid the site’s tricky alignments and transfers as its panels





Clockwise from left:
View underneath north void pool whose surfaces will be covered in aluminum foam; exposed detail from the original World Trade Center; a row of shaved bases of columns that supported one of the towers; the slurry wall was designated an historic asset; a detail of one of an original column base in the subterranean museum and memorial.



Below left:
Rendering of the space beneath the pool with the stairway and "ribbon" ramp in background.



Opposite page:
Clockwise from left:
Construction of the interior wall of the south void pool; a rendering of the "ribbon ramp" and its observation platforms; the ramp under construction.



Below right:
Photographs of the victims will line this room in the memorial, where the floor of the original structure will be exposed.

and mullion grid are expressive. The Port Authority's October 2008 report to Governor David Patterson identified a deck-over construction strategy—building the roof of the PATH mezzanine (which doubles as the floor of the Memorial Plaza) before the remainder of the hub—as an operational solution allowing completion of the Plaza in time for the first-decade anniversary. Structural engineer WSP Cantor Seinuk has

provided a system of four-foot-thick concrete shear walls, blast walls, and steel-supported concrete slabs below this plaza roof, providing lateral seismic resistance and allowing construction vehicles to serve multiple projects while maintaining uninterrupted PATH service. "The structural gymnastics that went into making this situation work were beyond daunting," said DBBA partner Steven Davis pointing out a mere wall separating his firm's space from the PATH mezzanine during a site tour.

The subterranean museum, Davis reports, developed in part through changes in Arad's initial design, which called for an underground memorial gallery, four ramps per pool, and views through the waterfalls. He is succinct about this change, the subject of a much-publicized clash with Arad: "Because of security concerns, that became untenable." Another factor, says museum director Alice Greenwald, was Libeskind's recognition of the metaphoric power of the slurry wall holding back the Hudson, leading to its designation as an historic asset. "We are obligated by federal landmark preservation law to make the slurry wall available to the public to see, which is actually the reason the museum is located below ground," Greenwald said. The 2006 decision to bring all memorial functions to grade, she says, was a critical milestone, not only halting cost escalation but also consolidating the components and articulating the Memorial/ Museum complex as "its

own precinct."

Visitors will follow a coherent path, a Dantesque sequence of descent, contemplation, and ascent (Greenwald calls it "a light-touch experience, not a forced march"). Descending from the Pavilion by stairs or escalator past an iconic pair of the original towers' 70-foot trident columns, one follows the gently sloping "ribbon" ramp, which doubles back twice to offer broad views of the vast space at west and east overlook points before a break point at the Vesey Street Survivors' Stairway (relocated and preserved under glass). "We made a very conscious decision for people to arrive at bedrock between the two towers, with no bias for one or another," says Davis.

Descending the monumental staircase, they reach the bedrock level and the space as large as GrandCentral and bigger than the Whitney and Gugg, Davis said. The exhibition level, where the void pools hover above the original towers' sheared-off box columns—precisely above them, Davis notes, not a few feet off as in early plans—are aligned with the illuminated square patterns of column stubs to create columns of light in airborne dust. "Everything about this experience," he notes, "is scale and authenticity."

The undersides of the pools, Davis adds, will be clad with a unique material, Cymat Alusion foamed aluminum, formed under high pressure with superheated gas and used

for strong, light structural bracing in airplane wings. With a surface of myriad reflective facets, the aluminum will resemble a fog when under-lit, becoming "essentially buoyant," Davis said. "It will dematerialize. It ceases being a solid material...and takes on an eerie, almost apparition-like glow." Large artifacts already delivered to the Museum include the final column removed at the end of the nine-month recovery period, now preserved against construction-phase dust, debris, and other atmospheric conditions inside an air-conditioned chamber near the west overlook.

The ascent back to plaza level returns the visitor not immediately into urban clamor but to a meditative space defined by Arad's now-familiar fountains and a grove of some 400 swamp white oak trees in an "abacus bead" alignment: orderly rows when viewed along an east-west axis but naturally randomized when seen from north to south. "There are some unbelievably advanced things going on in this landscape," Davis says, saluting Walker for the system of pavers, cobblestones, precast concrete tables, soil troughs, and rainwater-capture irrigation. Like so many of the memorial's abstract elements, the fountain technology is more complex than it looks: fluted weirs by Dan Euser Waterarchitecture guide water flow, and the voids' massive scale (an acre each, 1,600 feet on each side) makes precise leveling



COURTESY DAVIS BRODY BOND AEDAS



imperative. "If that weir were up an inch anywhere," says Walker, "the water would run around that inch, and you wouldn't have the continuous [flow]." Tested last November, it worked on the first try, Davis reports, and it will continue working thanks to a threaded adjustment system to allow for differential settlement over time.

Walker credits forester Paul Cowie and transplant/transport specialist Tom Cox for helping resolve the "huge technical issues of trying to grow trees on top of a seven-story building of this size." New York street trees are stressed enough by particulates, noise, radiation, and disease to live an average of only seven years, he says, but these oaks are expected to live for 80 to 100. After a year of forestry research, the species *quercus bicolor* was chosen, one of only six or seven deemed hardy enough for these conditions. The trees represent the five states where most 9/11 victims resided and have spent the past several years in a New Jersey nursery with a climate similar to Manhattan's, fed and tended with a precision that makes them, in Walker's words, "virtually identical, all straight leaders, all virtually the same tree." He adds, "I've never had a chance to do this over time" in the U.S.

This is his first American project as sophisticated as those of Swiss and German nurseries.

One component that may surprise visitors is a pair of concrete monoliths along the site's West Street border, where original plans called for a one- or two-story museum entrance pavilion (removed in 2006 when public functions were brought up to grade and the museum and plaza entrances were consolidated on the east). Currently, the two structures are an unavoidable utilitarian eruption into the plan: vents. Among feasible airflow options for the site's subgrade spaces—the museum, train stations, chiller plants, extensions of commercial spaces, and others—the West Street structures are far less intrusive, Walker explains, than what engineers initially saw as necessary: numerous smaller vents scattered around the memorial plaza. "I think there were 17 or 18 of them... frankly, I couldn't see how you could build a memorial with all these vents. Because of the security, these vents had to be pretty tall, as much as 20 feet off the ground. So they were formidable. Our task in the Memorial was to produce this flat plane from which the voids fall down 30 feet.... You just can't do that with all this other stuff around. You have to produce a plane with

which you can cut these voids if they're going to be powerful. So we did a model, which we later called the Awful Model, where we had all the vents and colored them bright orange, and we took them to the Governor." The reaction by Pataki's chief of staff John Cahill was, "That looks awful." He ordered the engineers to remove them all. The two West Street volumes and a few flat grates "essentially have collected all the vents that absolutely have to come up," Walker notes. "It solved the security problems and also grouped all the vents together, which took a lot of engineering."

Few preliminary renderings emphasize the vents, and tree growth will make them less conspicuous over time, but they suggest how the site has evolved to keep its aesthetics and its emotional weight in counterpoise with its practicalities. It is developing within an atmosphere of relentless scrutiny, likely to re-intensify as each component opens, no matter how "Ground Zeroed out" some New Yorkers have grown over the long decade. "Part of the obligation of memory as human beings," said Greenwald, "is that this is not somebody else's tragedy; this is our tragedy. It belongs to all of us"—even someday to those who will have no personal memory

of Sept. 11, those who may visit once in a lifetime in search of a history lesson, and those who drop by daily from a nearby office seeking a shady place to eat lunch.

If the site's mission inspires awe, its execution evokes humility. "The awe wears off," admitted Arad, and control is impossible on any level, from building placement on the site to the fine details of translating the two-dimensional Optima Nova font into the three-dimensional lettering of names on the fountain parapets. "It's all about letting the site speak for itself," he said, "not trying to come in here and impose a clear and reductive narrative," his own included. "I don't think you can force understanding or an epiphany on anyone, but you can create that space that allows people to have their own epiphanies." After a decade of contention among parties trying to impose their stories on the Memorial, what the public will ultimately perceive and use is not time, political process, or even values, but the dialogues of expertise that generate a spatial performance.

BILL MILLARD IS A CONTRIBUTOR TO AN AND OTHER ARCHITECTURAL PUBLICATIONS. TOM STOELKER IS ASSISTANT EDITOR AT AN.

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IN **Steel** RETAIL

POINT OF VIEW “We don’t build buildings. We sell merchandise and use buildings to do that. If you are going to understand us as an owner of buildings, you have to shed the idea of the core function of a building. For us, it’s selling merchandise. That shift completely changed the way I looked at buildings as an architect.”

Crate & Barrel. *A company that began with a dream, one employee, and no cash register. Today, the company has 7,500 employees and 60 stores in markets across the U.S. John Moebes, AIA, NCARB is one of them. Architect, contractor, he saw an opportunity open up with Crate & Barrel and hasn’t looked back since. As Director of Construction for the company, he offers a unique point of view about his world.*

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BUILDING OWNER Crate & Barrel

STRUCTURAL ENGINEER Moore Lindner Engineering, Inc.

FABRICATOR SteelFab, Inc.

ECONOMICS. “An architect or engineer typically has a brief relationship with a building—maybe 2% of its lifespan? How does ‘economic performance’ fit that involvement? What I learned is that the 2% can have a huge economic performance impact that’s not always positive for the business. Architects believe the building will be there forever. That can lead to incorrect decisions from the business point of view.”

LIFE CYCLE “If you looked to an architect or engineer and say, well, think of what you are doing in relation to lasting only 15 years, they would feel concerned. They are not trained to think of a building as a short-term commodity. However, we may not be able to stay in the building. What if the market shifts? For us to be paying for a 50 or 100 year building would be a disaster. This kind of thinking impacts decisions we make with structures.”

STEEL “Steel matches our core business philosophy. It is the industry standard in retail for many reasons. It’s the fastest material to erect; it’s always cost competitive. A school opening early doesn’t mean much to the bottom line. But a retail store? Steel is at the top of the list for speed to market.”

FORGIVENESS “Steel is like my grandmother: it is always forgiving. You can fix steel; you can subtract and add in a way you cannot with other materials. There is no construction formula for our stores as in some retailers. At one point – pretty far along on this one building—we saw it was wrong. You don’t want fifteen years of regret behind you. We made a decision to change it. With steel, you can do that, there is no penalty to make such changes.”

STRATEGY “We don’t have prototypes; our buildings are unique because of our real estate deals. We want to be in the best markets, which could be urban, suburban, maybe a historic building in New York, a lifestyle center in Charlotte. When I put together the strategy for a store, I would initially look for local experience. Steel changed that. We have developed an extremely effective relationship with a structural engineer and fabricator. For us, it is more cost effective to ship steel and have them travel to our sites than using local resources.”

COLLABORATION “It’s complicated. There are certain mind sets in the industry practices that don’t benefit an owner. For example, the industry says there shouldn’t be direct collaboration with fabricator and structural engineer. It’s a kind of chain of command that we grew up with. Now we call them roadblocks. We go around them. Whether or not you believe it, the world is flat; there is a leveling of how people work and without collaboration, you always pay more.

FABRICATORS “A general contractor selected SteelFab on one project when we were building a tough structure. It was overly complicated from a construction perspective. SteelFab hurried to show us how we could save money in the future. That was a magic moment. Over the next year and a half, they were awarded two more stores, under two different contractors. We soon realized they were working together throughout the U.S.

STRUCTURAL ENGINEERS “SteelFab introduced us to Moore Lindner Engineering. It was another magic moment, because Moore Lindner understood we wanted a relationship—not just a dialog going back and forth. You have to find people who want to talk to each other. We are fortunate.”

CORE VALUES “We have to have a building that is adaptable. Our deals are all different. From a branding perspective, we don’t see our brand as static. We sell change; we bring in new product every year. Our floors shift continually. We want an ever-developing relationship with our customers. If we had a static building in every city, it wouldn’t reinforce change as our concept, would it?”

FUTURE “The next fifteen year period will bring more change to buildings than anything we have seen. There is increasing pressure on all of us because no one has the money to build what we have to build. It will be on the AEs and owners to figure out how to get the next generation of buildings built. Steel, as an industry, thinks differently than other industries; it is progressive. It is the most innovative material we build with, far away above other materials when it comes to recycled content. It isn’t publicly seen as green, but it is the most strategically green. It will be integral to the future.”

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APRIL

WEDNESDAY 20
LECTURES

Claudia Calirman
Abstract Expressionist
New York
11:30 a.m.
Donald B. and
Catherine C. Marron Atrium
Museum of Modern Art
11 West 53rd St.
www.moma.org

Chris Miller
Smart Growth:
The Role of Land Trusts
12:30 p.m.
National Building Museum
401 F St. NW
Washington, DC
www.nbm.org

Paolo Portoghesi
In conversation with William
Menking and Aaron Levy
6:00 p.m.
Meyerson Hall
University of Pennsylvania
School of Design
Philadelphia
www.design.upenn.edu

Ed Mazria
Architecture: On the Brink
6:30 p.m.
Great Hall
Cooper Union
7 East 7th St.
www.aiany.org

EVENT
Manufacturing Space
5:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

THURSDAY 21
LECTURE
Jennifer Scanlan
Design for a New Era
7:30 p.m.
Visual Arts Center of
New Jersey
68 Elm St.
Summit, NJ
www.artcenternj.org

SYMPOSIUM
Progressive Indian Cities:
Moving Towards
Near-Zero Energy
Development
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

FILMS
Dream Builders
(dir. Larry Locke, 2010)
5:15 p.m.
Meyerson Hall
University of Pennsylvania
Philadelphia
www.design.upenn.edu

Stalker
(dir. Andrei Tarkovsky, 1979)
7:00 p.m.
Center for Architecture
1218 Arch St.
Philadelphia
www.aiaphiladelphia.org

EVENTS
Urban Green Council:
Brooklyn Bridge Park Tour
4:00 p.m.
Fulton Ferry Landing
Furman and Old Fulton Sts.
Brooklyn.
www.usgbcny.org

Book Signing:
Sam Lubell
Julius Shulman
and Los Angeles
5:30 p.m.
Rizzoli Bookstore
31 West 57th St.
www.rizzoliusa.com/
bookstore

American Design Club:
Artists at Work
7:00 p.m.
Museum of Art and Design
2 Columbus Circle
www.madmuseum.org

Facade Media Festival:
Playing at Full Scale
8:00 p.m.
Bayard Ewing Building
Rhode Island
School of Design
231 South Main St.
Providence, RI
www.risd.edu

FRIDAY 22
EXHIBITION OPENING
New: MFA Design Show,
part II
6:00 p.m.
Pratt Manhattan Gallery
144 West 14th St.
www.anewshow.com

SATURDAY 23
SYMPOSIUM
Open House with Droog,
Diller Scofidio + Renfro
10:00 a.m.
Columbia Studio-X
180 Varick St.
www.openhouse2011.com

EVENT
Rethinking the Sheridan:
From Bronx River
to Hunts Point
11:00 a.m.
Youth Ministries for Peace
and Justice
1384 Stratford Ave.
Bronx
www.mas.org

MONDAY 25
LECTURES
Harry Cobb
Skyscraper as Citizen:
Reflections on
the John Hancock
Tower, Boston
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Discussion between
Albie Sachs and
James Hoge
6:30 p.m.
Low Library Rotunda
Columbia University,
www.africanart.org

Carol Krinsky
John Storrs and
American Architecture
of His Day
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

MONDAY 25
EVENT
Cooper Hewitt Studio Visit:
Urban Movement
4:30 p.m.
Urban Movement
41 East 11th St.
www.urbanmovementdesign.
com

TUESDAY 26
LECTURES
Cas Holloway,
Laurie Kerr,
Eric W. Sanderson
Re-imagining the Future:
Visions for a Near Future
6:00 p.m.
Pratt Institute
144 West 14th St.
www.pratt.edu

William Whitaker
Misfits and Heroes:
Modernism in the
Delaware Valley
6:00 p.m.
Center for Architecture
1218 Arch St.
Philadelphia
www.aiaphiladelphia.org

WEDNESDAY 27
LECTURES
Andrea Bernstein,
Jill Jonnes, Lorraine Diehl,
Juliette Michaelson
The Once and Future
Pennsylvania Station
6:00 p.m.
New York Transit Museum
130 Livingston St.
www.mta.info/mta/museum

Bing Thom,
Michael Heeney,
Witold Rybczynski
Architectural Explorations
in Books: Restructuring
Urban Uplift
6:00 p.m.
Stephen A. Schwarzman
Building
New York Public Library
5th Ave. and 42nd St.
www.nypl.org

Laura Cordero de Agraït,
Diana Luna, Astrid Diaz
Puerto Rico Now:
Practice, Government
and Media
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EVENT
Cooper Hewitt Studio Visit:
SHoP Architects
4:30 p.m.
SHoP Architects
11 Park Pl.
www.cooperhewitt.org

THURSDAY 28
LECTURES
Stephen Goldsmith
Urban Ecology
as the New Planning
Paradigm
12:00 p.m.
CUNY Graduate Center
365 Fifth Ave.
www.gc.cuny.edu

Diane Negra
ADHT Pathways
Lecture Series
6:00 p.m.
Alvin Johnson/
J. M. Kaplan Hall
66 West 12th St.
www.newschool.edu/parsons

David Rockwell
FIT Lawrence Israel
Prize Talk
6:00 p.m.
Katie Murphy Amphitheatre
Fashion Institute of
Technology
7th Ave. at 27th St.
www.fit.edu

Katharine Greider
The Archaeology of
Home: An Epic Set
on a Thousand Square
Feet of the
Lower East Side
6:30 p.m.
Tenement Museum
Visitor Center
108 Orchard St.
www.tenement.org

Thomas Phifer
Environmental
Imperatives
in Architecture
7:30 p.m.
Visual Arts Center of
New Jersey
68 Elm St.
Summit, NJ
www.artcenternj.org

FRIDAY 29
LECTURE
Alan Belensz
NYS Climate Action Plan
6:00 p.m.
Pratt Manhattan Gallery
144 West 14th St.
www.pratt.edu

SYMPOSIA
Why are downtowns
important?
8:00 a.m.
Green Mountain College
One Brenner Circle
Poultney, VT
www.historicvermont.org

Modern and
Contemporary Architecture:
A Symposium in
honor of Rosemarie
Haag Bletter
12:00 p.m.
CUNY Graduate Center
365 Fifth Ave.
www.web.gc.cuny.edu

SATURDAY 30
LECTURE
Suleiman Osman
The Invention of
Brownstone Brooklyn
2:00 p.m.
Brooklyn Historical Society
128 Pierrepont St.
Brooklyn
www.brooklynhistory.org

MAY

SUNDAY 1
EVENT
Walking Tour of Harlem's
Black & Jewish Music
Culture 1890-1930
1:00 p.m.
Museum of the City
of New York City Housing
Authority
1220 Fifth Ave.
www.mcny.org

TUESDAY 3
LECTURE
Scott Gabriel Knowles
Building Philadelphia:
Ed Bacon and the Future
of Philadelphia
6:00 p.m.
Center for Architecture
1218 Arch St.
Philadelphia
www.aiaphiladelphia.org

EXHIBITION OPENING
Stephen Burks |
Are You a Hybrid?
Museum of Art and Design
2 Columbus Circle
www.madmuseum.org



COURTESY CCA

ARCHITECTURE IN UNIFORM: DESIGNING AND
BUILDING FOR THE SECOND WORLD WAR
Canadian Centre for Architecture
1920, rue Baile
Montréal, Québec, Canada
Through September 18

How did World War II impact the built environment? This new exhibit curated by Jean-Louis Cohen explores how 20th century architects contributed to the war efforts and how their work ultimately led to the modern structural and technological innovations that make some of today's complex designs possible. WWII was an accelerator of technological innovation, and from 1937 to 1945 architects were frequently pressed to pursue the most modern solutions, which often meant the most cutting edge. Designed by New York-based WORKac, the exhibit is comprised of drawings, photographs, posters, books, publications, models, historical documents, and films that reveal how contemporary architecture left its mark on the landscapes of both the Axis and the Allied powers. Organized thematically, the exhibition focuses on wartime activity as well as architects and their projects in Canada, France, Germany, Italy, Japan, the Netherlands, Spain, the United States, and the USSR. *Architecture in Uniform* is part of a larger project at the CCA that examines the various roles of architecture from the Second World War to today called *On the Natural History of Destruction*.



COURTESY METROPOLITAN MUSEUM OF ART

RICHARD SERRA DRAWING: A RETROSPECTIVE
Metropolitan Museum of Art
1000 Fifth Ave.
New York
Through August 28

Though American artist Richard Serra is best known for his large-scale and site-specific works, including *Schunnefunk Fork* and the controversial *Tilted Arc*, a retrospective of his drawings is now on display at New York's Metropolitan Museum of Art. In addition to the retrospective, the artist will create a site-specific drawing to complement the exhibit, which will also feature works from his 2010 drawing series entitled *Elevational Weights*. Covering approximately four decades of work, the exhibit explores drawing as Serra sees it, which at times was closely linked to his sculpting process and eventually grew into a new medium for the artist. Serra employed a variety of materials and methods and made use of new and innovative techniques, like pouring melted paint-stick (a crayon made of pigment, oil, and wax) onto the floor and then layering paper on top of it. In doing so, he compels viewers to re-examine their own concept of what drawing is and how it relates to the space in which it is presented.



BEN STANSALL/GETTY IMAGES



GALE INTERNATIONAL

PLANE TALK

Aerotropolis: The Way We'll Live Next
John D. Kasarda and Greg Lindsay
Farrar, Straus and Giroux, \$30

Atlanta had only been in existence for a few years before its burning in 1864, made memorable in *Gone With the Wind*. Created at the random crossing of railroad lines, the city had only recently passed an ordinance banning free range hogs from its streets. But by 1964 Atlanta was famous for its airport—for a time the busiest in the U.S.

That cities are shaped by modes of transportation is also the premise of *Aerotropolis: The Way We'll Live Next*, a book by John D. Kasarda and Greg Lindsay. As defined by the authors, an aerotropolis refers not just to a city built economically around air travel but one designed around the airport: “a new urban form placing airports in the center

with cities growing around them, connecting workers, suppliers, executives, and goods to the global marketplace.”

Aerotropolis is several books, or parts of them. One part recalls such books as Joel Garreau's 1991 *Edge City*, looking at urban developments along the peripheral interstate highways. Another part reports on amazing new airports of the Middle East and Asia and astonishing industries, such as the African flower business feeding European markets. We get a good deal of flavor of the “airworld” culture popularized by Walter Kirn's novel, *Up in the Air*.

But the book suffers from its odd, double-author relationship.

Greg Lindsay, a journalist, is the real writer, and Kasarda, the leading advocate of the aerotropolis concept, is its major subject or character. Imagine that Chuck Yeager had been listed with Tom Wolfe as co-author of *The Right Stuff*.

John Kasarda was a sociologist who shifted to the business school at the University of North Carolina—a move from analysis to advocacy that led to a career of consulting and proselytizing. For readers short on time, Kasarda's gospel is spelled out more succinctly on his web site aerotropolis.com. (He does not claim to have invented the word, but discovered it in China.)

Like an airport itself, with its surrounding warehouses, rental car

outlets, chain hotels, and fast food places, *Aerotropolis* the book is sprawling and miscellaneous.

Lindsay frames his reporting in narrative, but much of what he writes of Kasarda applies to the book: his “mother tongue is academic jargon leavened by the argot of business bestsellers”; air routes are the “new silk road”; the new economics turns on “survival of the fastest.” The tone is breathless and relentlessly upbeat.

For all his interest in airports, Lindsay seems to have a pretty skimpy understanding of the history of aircraft and aviation. He writes that when Boeing produced the 707, the first U.S. jet airliner, “the Air Force was first in line” to buy them. But the development of the 707 was famously leveraged off Pentagon funding of a sibling military tanker to fuel Air Force bombers.

We don't learn much about who will own and operate Aerotropolis.

Airports raise huge social and economic questions. In 2008, the world marveled at the speed with which China completed a new airport for Beijing, in time for the Olympics. Negative comparisons were made with the long and trouble-plagued creation of the new terminal at Heathrow. But how do we balance planning with individual rights to achieve such speed?

Lindsay veers from reporting to advocacy and back. Every now and then, he expresses a note of skepticism about Kasarda's work or teaching, as in his discussion of the debacle of the aerotropolis planned by the state of North Carolina. But he is more often an apologist for Kasarda's vision—sometimes awkwardly so. That vision is particularly vulnerable when it comes to energy consumption: can aerotropolis survive future energy prices? Does it abet global warming?

Lindsay offers twisted historical arguments about whale oil and coal. Besides, he tells us, work is advancing to make aviation fuel from algae, supported by Sir Richard Branson. Algae-based fuel not just for airplanes but cars and powerplants would be a fine thing, but it remains largely unproven.

Lindsay and Kasarda might not be the people to invite to dinner with your favorite locavores. Their vision of low cost air transport promises a wealth of fruit from the antipodes—think Gala apples from New Zealand.

The idea of a city planned around an airport might strike many people as a bad joke. Aren't airports the embodiment of placelessness? Don't they make us think not just of George Clooney, playing the character Ryan Bingham, trapped in a soulless vision of airport life in *Up in the Air* but Tom Hanks playing a character trapped in an airport in Steven Spielberg's *Terminal*?

How does architecture fit into

Top left: A plane on approach to Heathrow Airport; bottom left: A rendering of New Songdo City in South Korea, an airport-centric city to be completed in 2015.

the story? Marginally, at best, it seems. There are mentions of Rem Koolhaas and Sir Norman Foster but the key criterion for architecture in *Aerotropolis* seems to be size. Foster's Terminal 3 in Beijing “could accommodate all five of Heathrow's terminals....It was the world largest building under one roof before surrendering the title to Dubai's own Terminal 3.”

The book's cover shows a notional, cartoony Aerotropolis whose style might be described as high SimCity. Kasarda says more about architecture on his site than the book does. “Placemaking and wayfinding should be enhanced by thematic architectural features and iconic structures,” he suggests, bringing to mind the “theme building” school of airport design.

But the book is often fun. This sort of futurism has a long history. Kasarda admits to admiring Alvin Toffler, the pop futurist author of bestsellers beginning with *Future Shock* in 1970. It might be argued that such books do little harm and offer useful stimulus for discussion—but they are not to be confused with serious economic or social planning.

Transportation is not the only factor that shapes cities. Overemphasizing it is a mistake: we don't speak of a city centered on a port or river as an Aquatropolis or one built to accommodate the horse traffic as a Hippotropolis.

The vision of Aerotropolis recalls earlier visions of the future, like Norman Bel Geddes' designs for floating airports or Moses King's imagined city of the future, circa 1911, in which airplanes flit among bridges linking skyscrapers.

These were inspired by the romance of flight, which continues to intrigue us, despite every indignity of scanner and schedule. But Kasarda seems to have lost that sense. As Lindsay describes him, he has “jet lag stamped on his face.” He has given his speech so many times that he has come to resemble Ryan Bingham himself. “He has spent years aloft by now, and nothing in the glint of silvery wings stirs his blood anymore.”

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Marion Manley: Miami's First Woman Architect
By Catherine Lynn and Carie Penabad
University of Georgia Press, \$34.95

Marion Manley: Miami's First Woman Architect opens with a cinematic foreword by Elizabeth Plater-Zyberk, co-founder of the Miami firm Arcquitectonica and acting dean of the University of Miami's School of Architecture since 1995. The foreword establishes a critical position concerning Manley's work from the physical perspective of Ms. Plater-Zyberk's office window. This point of view subtly prioritizes the planning and architectural development of the University of Miami campus as not only being among Manley's greatest achievements, but also most representative of the ideological concerns which govern her body of work as a whole, which include: low-tech sustainability (before it was fashionable); the synthesis

of various local architectural styles into a pared-down, rational, International vernacular; and planning concepts that support convenient inter-city and thru-city travel, off-street parking, more parks and playgrounds, and slum clearance. While the descriptions of Manley's early and late residential work by Lynn and Penabad that follow are made to seem relevant to unpacking the significance of Manley's career, the authors suggest that it is the extraordinary vision Manley exhibits in her work at the University of Miami that has made her influence lasting. A rare collection of over three hundred drawings and clippings maintained by the Historical Museum of South Florida, in addition to University of Miami archives related to

Manley and her work, serve as the basis of this comprehensive study.

From Lynn and Penabad we learn that Manley became a registered architect in the state of Florida in 1918, less than a year after her graduation at the University of Illinois, where she was more than likely exposed to the Mediterranean style through the writings of Rexford Newcomb, who was the Dean of Fine and Applied Arts at the time. Newcomb was, according to Lynn and Penabad, a "diligent and eloquent practitioner" of this style who described its melding of Spanish, Italian, Moorish, and Byzantine-Mediterranean sources in 1928 as "sunloving." While a direct influence by Newcomb can't be confirmed in Lynn

Courtyard of Manley's Bell House in Coconut Grove, 1952.

and Penabad's text, it is suggested that Manley had a predisposed affinity for this style, which would play a major role in her work at the University of Miami, and, in combination with International ideals, form the basis of her sensibilities as an architect. This book hones in on Manley's nexus of influences, decodes them historically and explains them in relation to Manley's professional context.

Prior to registration, Manley acquired a significant internship in the Coconut Grove office of Walter De Garmo, a Cornell graduate also trained in the Beaux Arts tradition and, according to Lynn and Penabad, best known for his design of the Jefferson Memorial in Washington. De Garmo worked on the early development of Coral Gables with H. George Fink, who was one of its original architects. Fink's travels in Spain, Italy, and France, as they were interpreted in the drawings he produced and sent back to De Garmo, were heavily influential in the development of Coral Gables. From De Garmo and her involvement in the design and construction of his civic projects, Manley assimilated this European-based architectural language.

When World War I disrupted the building boom in Florida, Manley accepted a temporary position designing ships for the Emergency Fleet Corporation of the U.S. Shipping Board in Philadelphia. Returning to Miami shortly after, Manley, now registered, began to design large-scale Mediterranean houses with a prominent Miami architect by the name of Gordon E. Mayer (who made her a partner in his firm), worked briefly in South Carolina, then set up her own practice back in Florida in 1924. From 1924 to 1941, Manley is characterized by Lynn and Penabad as being both successful and wracked by the economy of world war, frenetic interest rates, a prevailing post-war atmosphere of male dominance within the field and a potential client's ability to secure a mortgage. Although Lynn and Penabad expend a lot of energy summarizing the details and relevance of Manley's work and social commitments leading up

to and after 1943 (when her practice was relocated onto the University of Miami campus), they also suggest that Manley's exposure to the writings of Walter Gropius and Le Corbusier, as well as her enrollment in a summer city planning course at MIT in 1942, had the most impact on her ideals as an architect and regional planner.

Following an introduction, Lynn and Penabad have organized *Marion Manley: Miami's First Woman Architect* into three main chapters: "Practicing From the Outpost," "Manley and The University of Miami," and "Designing Post-World War II South Florida"; the chapters are followed by a catalogue and timeline of the architect's work. The chronological framework illuminates the arc of Manley's career in a compelling way, for in order to fully perceive Manley's relevance, one must understand the dynamic nature of the influences that played upon her career and realize that she was capable of synthesizing them in a way that made her a leader in the field. What Lynn and Penabad are ultimately driving is an accurate diagram of the web of social and artistic forces that inevitably inspired Manley's work at the University of Miami.

The first 70 pages of the book form the launch pad for the remainder, the bulk of which is devoted to Manley's institutional work with an eloquent coda concerning the late residential and public work that exhibits a remarkable synthesis of International notions of form and economy and the Mediterranean style's exotic vernacular. Lynn and Penabad assert that the first indication of Manley's shift in ideals is best represented in her diagram for a proposed music auditorium for the university. The blueprint, comprised of a simple plan, longitudinal section and transverse section, is all "swoops, curves, and broad spans," centralized around a single gesture born of engineering calculations. While Lynn and Penabad (perhaps inappropriately) reference the shape of a household iron in their description of the plan, these drawings predate some of the most significant work of Saarinen and Niemeyer (with which it shares an unquestionable resemblance). Le Corbusier's "Air Resistance of Various Forms" from

Towards A New Architecture is openly referenced.

Some of most inspiring visual material included by Lynn and Penabad relates to Manley's building designs for the University of Miami. Most of these renderings reside in the University of Miami Library in Coral Gables' department of Special Collections. The strongest images include the preliminary design for a classroom building in multiple views, sketches for a marine lab that was never built, an amazing aerial perspective of the "Central Group" of campus buildings (which quite conceivably would have made an interesting book cover), a pencil rendering of a student dormitory and Fine Arts building group, and actual photos of temporary buildings, administration buildings and veterans' housing. The most exciting building documented in the book, however, is Manley's Memorial Classroom Building, which exemplifies institutional or university architecture's essence of the bar building type and its modular counterparts.

This particular building, consistent with the International style, has a reinforced concrete frame finished with an exposed concrete scrim and cantilevered galleries. The siting conforms to an underlying grid which eventuates the morphology of the Central Group. The building's major axis is oriented towards the prevailing winds, and the galleries and stairs are open to the air. The facades, harmonious in their individuation and defined by recessed and operable fenestration, are vertically expressive yet minimal concrete structural elements—a volumetric play of forms, rhythmic or syncopated tectonic features (such as vertical fins that scoop light), and a breathtaking guardrail. The outdoor lobby is indicative of Manley's admiration of the South Florida landscape. Where this building is lifted off the ground, Manley successfully brings the classroom to the outside. Also significant, according to the authors, is the publicity this building achieved. Like the "campus-beauty-queen subjects" in the photos, Lynn and Penabad embrace Manley's work at the University of Miami and elsewhere lovingly.

ALLAN HORTON IS A BROOKLYN-BASED WRITER AND A FREQUENT CONTRIBUTOR TO AN.

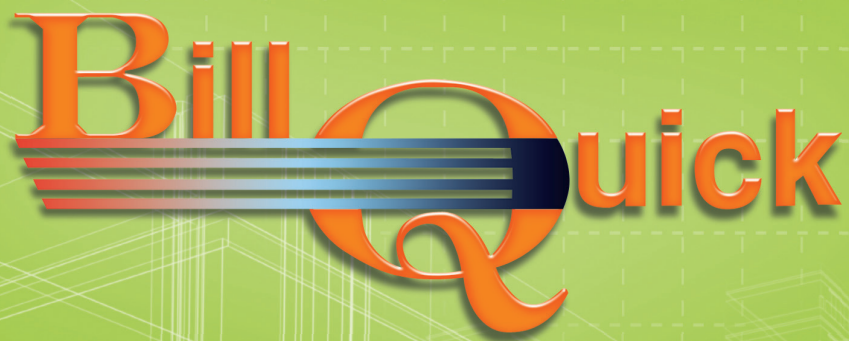
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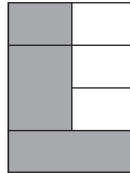


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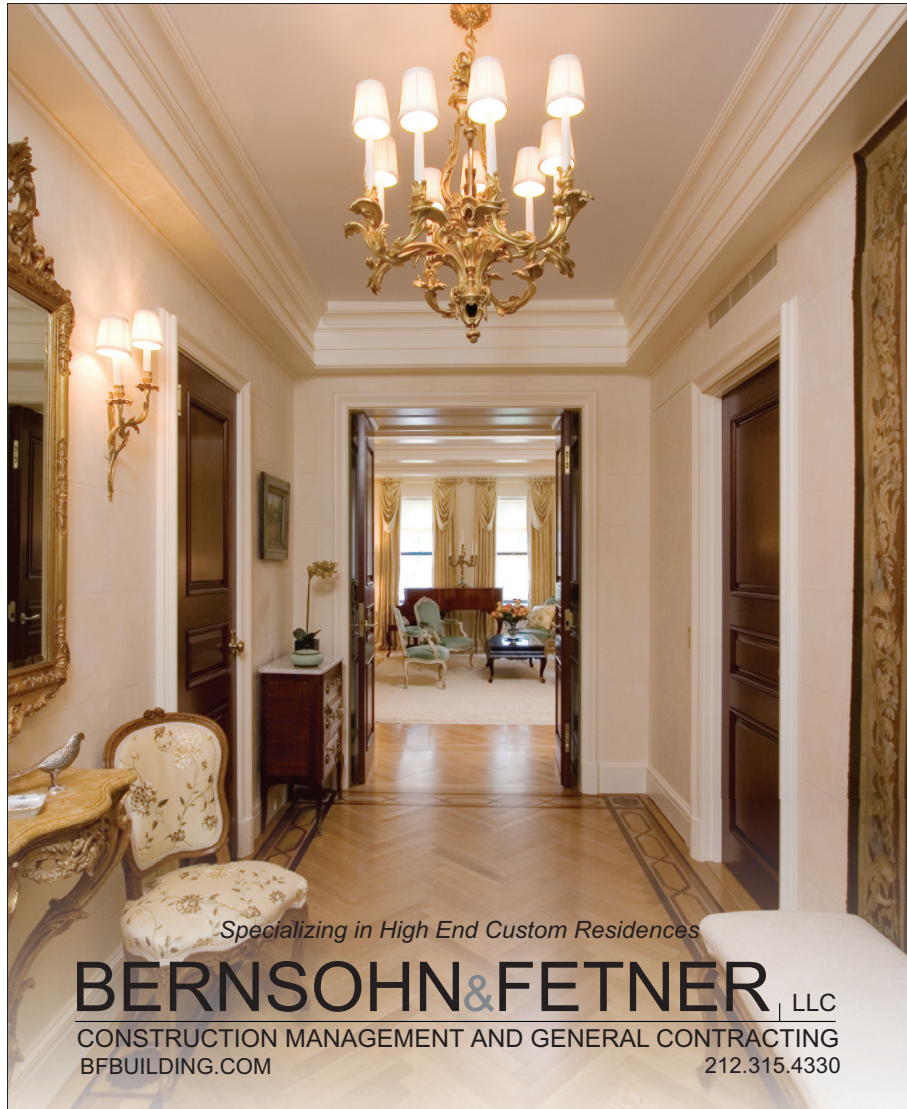


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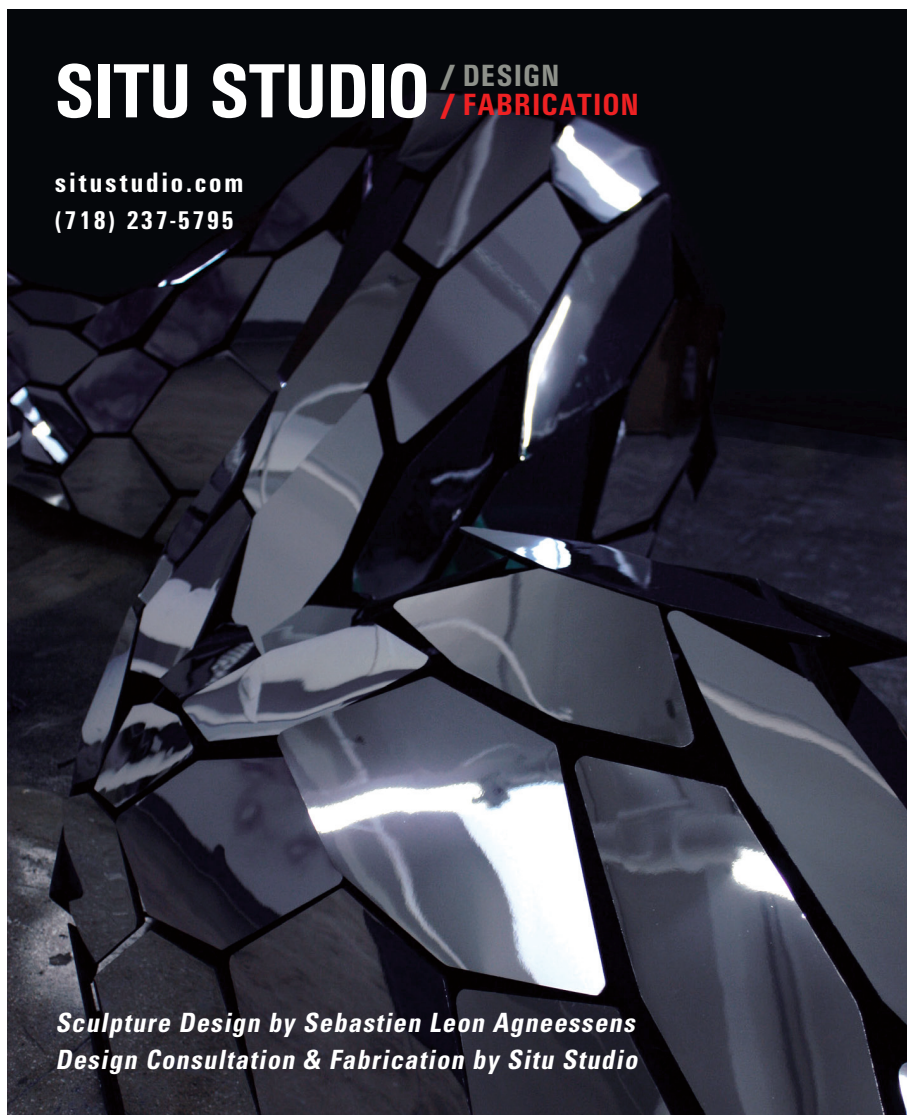
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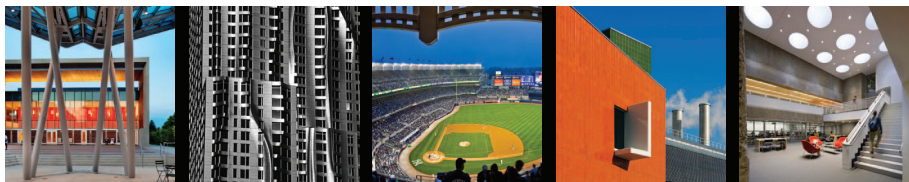
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The model was built during design development and is now on permanent display at Yankee Stadium Museum.

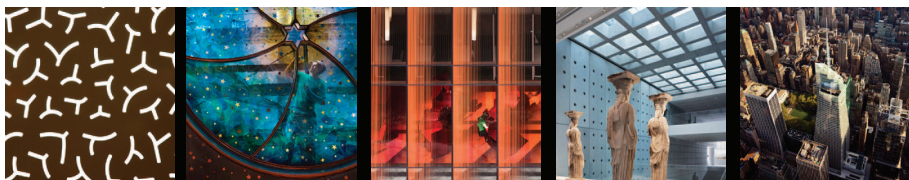
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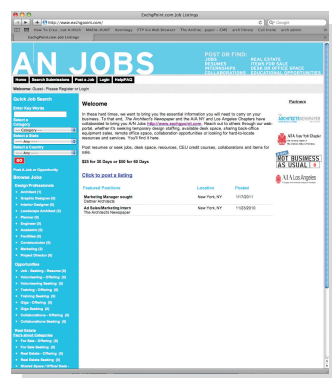
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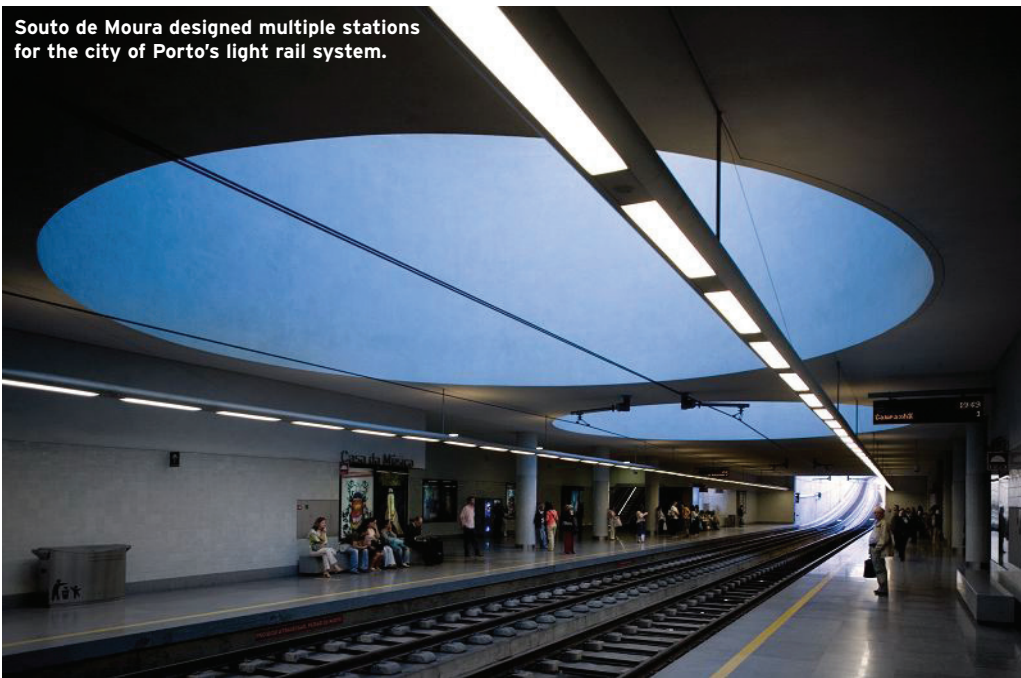
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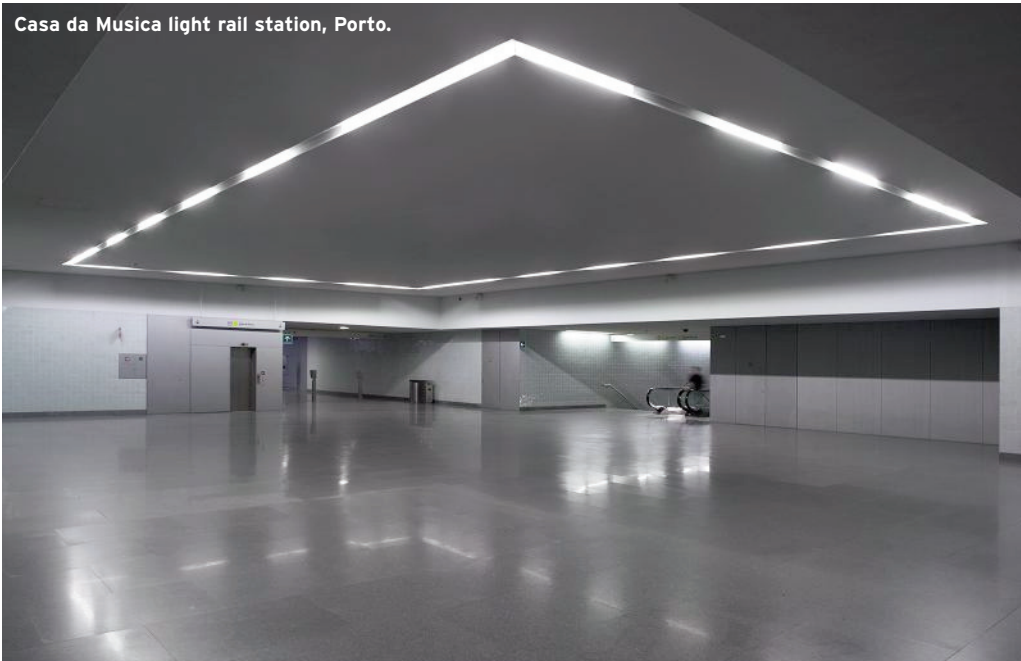
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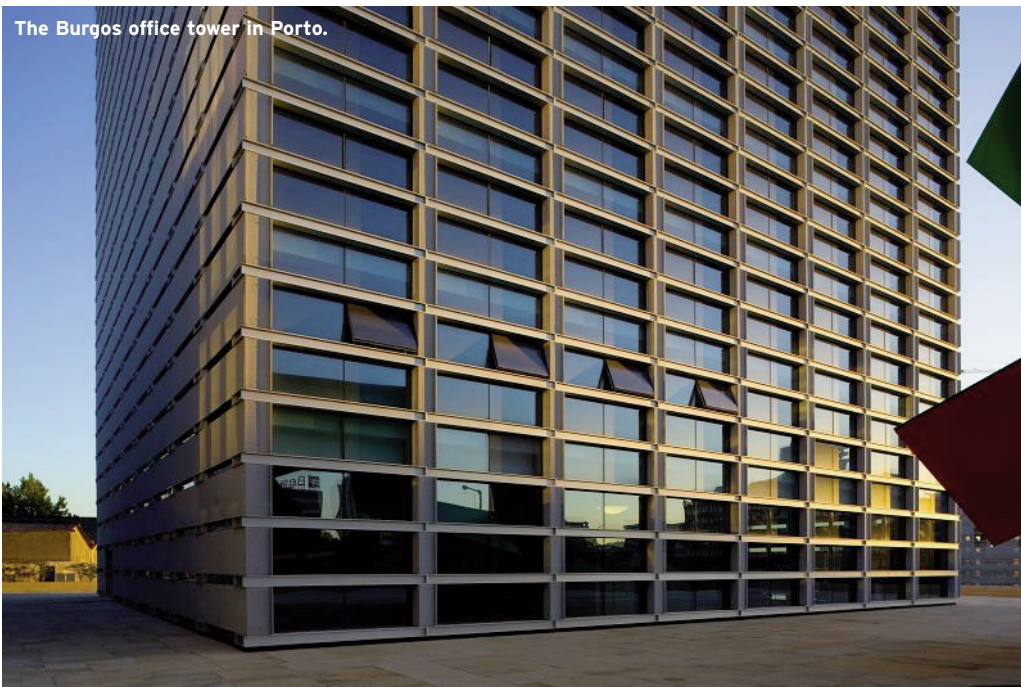
Souto de Moura designed multiple stations for the city of Porto's light rail system.



Casa da Musica light rail station, Porto.



The Burgos office tower in Porto.



In Porto, a small, gray city in the north of Portugal, you grow accustomed to sixteenth- and seventeenth-century weathered granite buildings that seem to rise from the ground as naturally as mountains. This is the foggy,

damp place that has shaped the life and work of Eduardo Souto de Moura, the 2011 Pritzker Prize laureate, and he, in turn, has helped bring the city into modernity over the past thirty years. "In Porto, you have the beautiful

historical city," the architect has said, "the monuments and buildings trying to find—like cats when they go to sleep—their natural place and positioning, and then they become almost natural, all made with the same stone... And

that gives them an immense serenity."

This same serenity permeates the rigorous work of Souto de Moura, embodied in large, geometric volumes that are grounded and muscular. A fierce regionalist, Souto de Moura was born, raised and educated in Porto, and is today, alongside Álvaro Siza, the most visible face of what is called the "Porto school of architecture." Souto de Moura began his career working for five years under Siza, but in 1980 started his own practice, winning a series of competitions for public buildings.

His early—and, to date, strongest—body of work is comprised mostly of single-family dwellings in the northern region of Portugal, monumental in their simplicity. In combinations of oversized concrete and granite walls, glass facades and hardwood floors, Souto de Moura's houses offer horizontal spaces that unfold dramatically, inside long perpendicular volumes surgically inserted into the landscape. "Artists like Robert Morris, Donald Judd and Sol Le Witt transformed the environment by placing assertive new objects into it," wrote Hans van Dijk in 1994 for *Archis*, the Dutch experimental architecture magazine, "And that is exactly what Souto de Moura does."

Donald Judd was a definite influence in Souto de Moura's trajectory. The architect first studied sculpture in college, and attributes his transition to architecture to a meeting with Judd in Zurich. But other influences are felt in Souto de Moura's work: Portuguese architects Siza and Fernando Távora, as well as Le Corbusier, and especially Mies. Sometimes described as "a Miesian architect," Souto de Moura has admitted being "passionate about Mies van der Rohe," and much of his work evokes the German architect's.

In Souto de Moura's Burgos office tower, a project that took almost twenty years to build, the homage to the Seagram building is evident, its Miesian roots more than apparent in two dark, rhythmic volumes. The seventeen-story tower rises alone in the huge lot that was cleared for construction, unusually tall for the city, and the lower volume—a shopping mall—replicates and anchors the tower beside it. The Burgos office tower is, today, the most visible building within a mile of its site in Porto, and it represents a more recent side of Souto de Moura's work: public buildings and more ambitious architectural gestures.

Of these, his Braga Municipal Stadium, sitting atop a hill that was once a quarry, is the most striking and dramatic example.

Part of a commission by the Portuguese state, the stadium, one of ten built for the 2004 European Soccer championship, is the only one to break free of the traditional typology. Two parallel concrete stands, brutalist at times, with gravity-defying sloping roofs, are thrust into a wall of the former quarry on one side, revealing and framing the pitch dramatically, opening it to the light of the sun and stars. For Souto de Moura, who was given free rein, this was a true *gesamtkunstwerk*, from "intervening in the landscape to drawing the doorknobs," the architect has said. "It's a project...in which the faults are mine."

Many of Souto de Moura's public projects are smaller interventions. The architect has taken up requalification projects, like the Pousada Santa Maria do Bouro, in Amares, or the Portuguese Center for Photography, in Porto. Both are historical buildings flawlessly renovated, the architect's attention to detail apparent in every inch. Similarly, Souto de Moura's project for the Porto light rail system has a light touch, seamlessly embedded in the fabric of the city.

One of the architect's most poetic interventions is the Portuguese Pavilion at the 2008 Venice Architecture Biennale, in collaboration with the artist Angelo de Sousa. Souto de Moura covered an old warehouse facing the Grand Canal with glass inside and out, multiplying the space and making it disappear at the same time. "It's obvious that architecture has an unseen part, that sustains it," Souto Moura has said about the project. "Because architecture isn't a door and a window," and it must start from within. "Architecture is an almost unconscious process that then acquires an added value than cannot be foreseen or directed. It's discerned. And we shouldn't think too much about that process."

Although it boosted the morale of his economically-depressed country, the Pritzker seems to have left Souto de Moura unfazed. He recently defined himself as part of "Europe's most marginal country," and "the less flamboyant... among Portuguese architects...defending architecture that is almost anonymous—well done, but almost anonymous." The award might offer him opportunities to build abroad, but the architect is pragmatic. "I like to build in Portugal. I feel at home," he said with a smile.

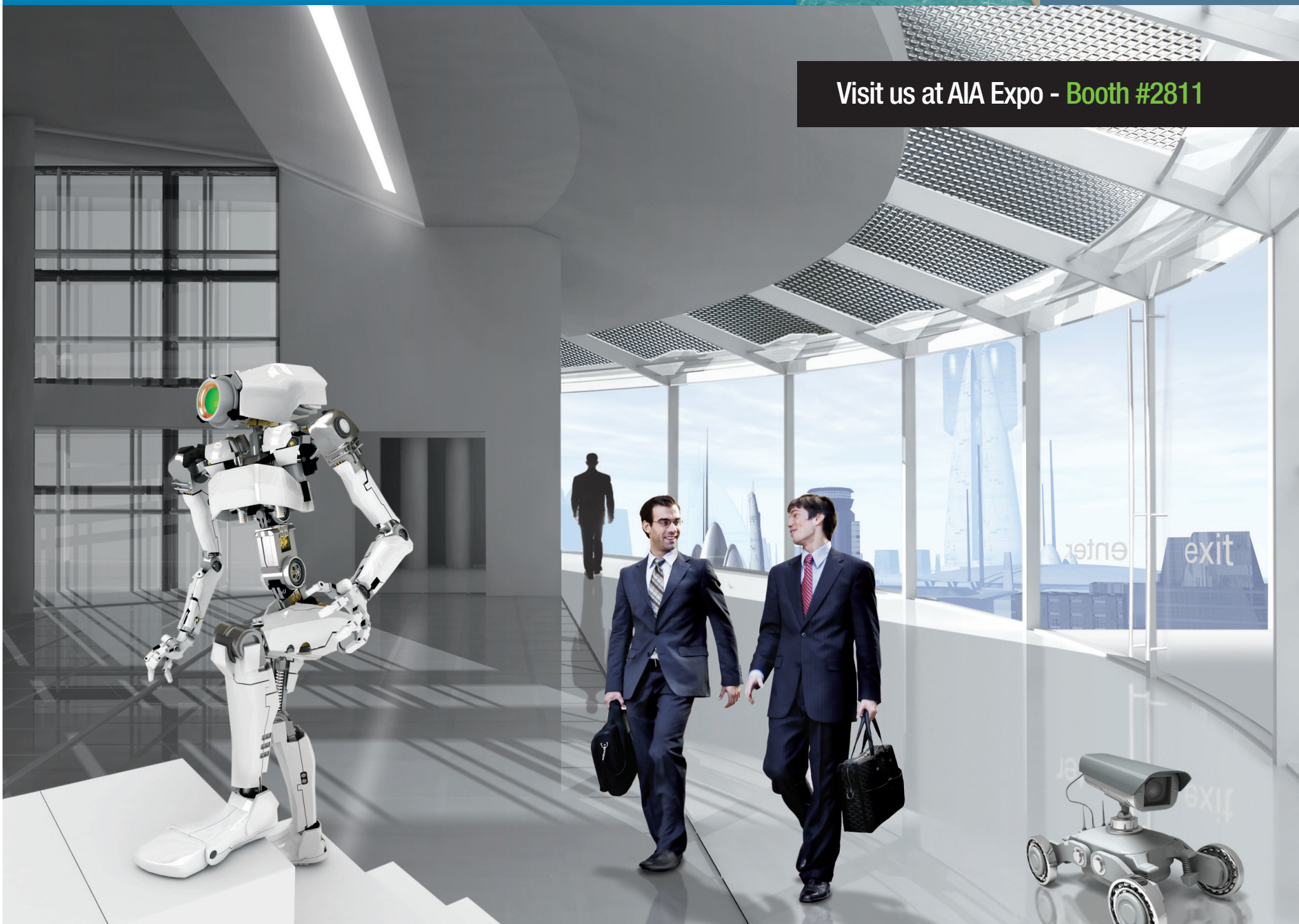
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